

ANALYSIS  
OF  
DRAWING, PAINTING  
AND  
COMPOSING  
BY  
H. L. MOORE



1894



**PLEASE CLOSE HOTEL  
YORK**





ANALYSIS  
OF  
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AND  
COMPOSING

BY  
H. L. MOORE

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## PREFACE

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VIEWS as to what can, and what cannot be taught in art are very varied. Many persons consider that the beginner can be shown only "how to use his pencil," what subjects to copy, and to have the faults now and then pointed out to him. But he may work in a very confused and roundabout way, and this, and a good method, are not easily made clear to him. Nor are errors in form, or in light and shade. Often he will obey instruction blindly, or, not clearly understanding, disregard it. And the student is benefited by having his attention called to the characteristics of his subjects—to elements of structure, and to harmonies in form, light and shade, and colour: that he may the sooner and more truly appreciate and imitate them, and more correctly criticise his own work. Also he can be shown how such knowledge may be applied in figure composition and mechanical design.

In the following course (which I have been teaching for a number of years and am responsible for) the endeavour has been to comprehend these matters fully and also to recognise different ways, and aims, in working and composing—while making the course taken as simple as the nature of the subject will allow. The reader will, I think find much not given in other renderings, and which makes a system which, I hope, will help him in his work.

H. L. MOORE.

31, MARGRAVINE GARDENS,  
W. KENSINGTON.



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# STRUCTURAL FORM.

## I.

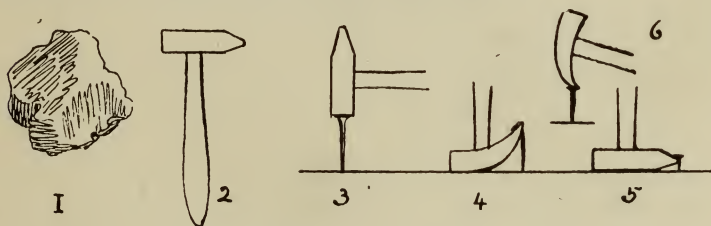
DIRECTION.

RESISTANCE.

OBJECTIVE.

*What is Form? What is Beauty of Form?*

THESE are difficult questions. Taking the first, one is inclined to say that "form" is "shape"; something with a definite outline. Here (Fig. 1) is something with a definite outline: it is a bit of stone. And here (2) is another definite thing—a hammer. Now I call the first thing a shape, and the second thing a form: the difference between them being that there is no structure in the first and there is in the second: the shape of one has some purpose, the shape of the other has none.



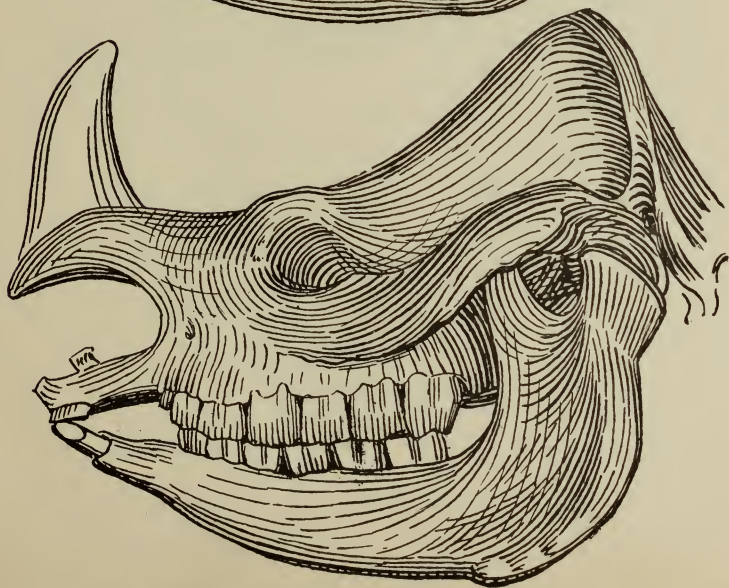
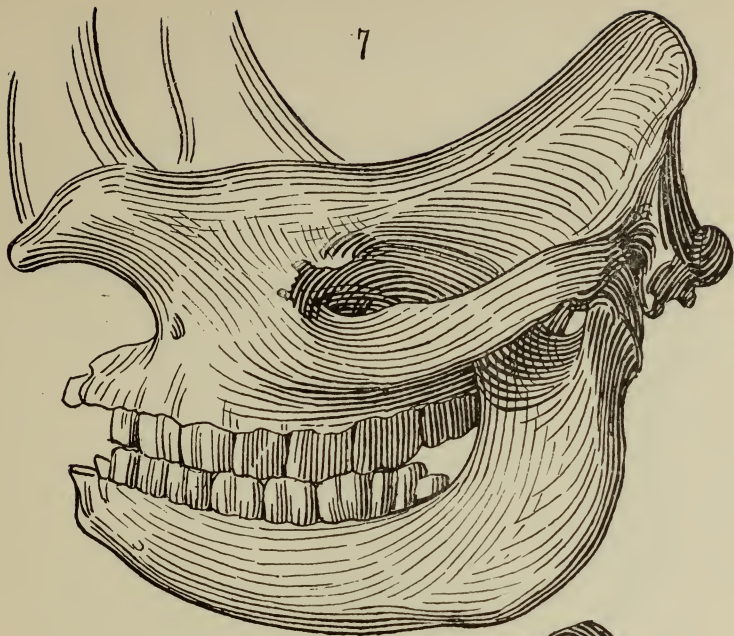
Now to drive a nail properly the hammer must strike it as shewn in fig. 3: the hammer-head and the nail must be in the same line—in the line representing the direction of the force exerted. But this kind of hammer is not a good form for withdrawing nails: a more perfect one for this purpose is that with the curved head. It is obvious that 4 is more perfect than 5; the reason being that its line

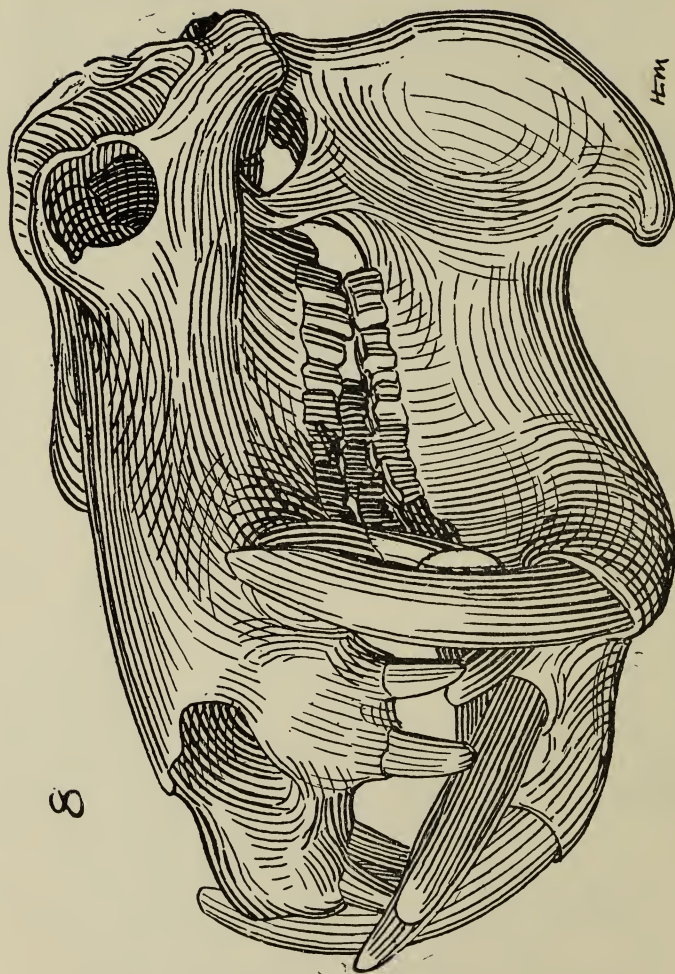
is pointed more nearly in the direction of the force it is exerting. Figure 5 appears an impotent sort of thing—about as bad as fig. 6 : because, in each case, the head is directed to its objective, the nail, in a line which differs from the direction of the force it exerts. The principle exhibited in 3 and 4 is evidently the true one. And we will take this as the first law of structural form, viz. :—that the length of the material is directed to its objective as much as possible in the line of the force it exerts on it. If this is true we shall find it operating in all structural forms, be they simple or complicated.

Bones are good subjects for the study of structure, they are definite, and the lines can be traced easily. Here is the skull of the rhinoceros (7). It will be seen that there is a good deal of likeness between this taken as a simple mass and figure 4 : this likeness is not a mere chance likeness ; it is because the uses of the two are similar that their forms are alike. The bones lie in the directions which enable them to most easily receive the force which passes into them from the horn.

Now look at the skull of the hippopotamus (8). Here the line from the top of the head sweeps down on the front tusks, making all this part of the head reversed in form to the one above. We see that the difference in the direction of the force necessitates a difference in the direction of the form. A consideration of these matters should show us that to understand the form we must think of the force, otherwise we shall not perceive the utility of the structure and we shall not fully appreciate, or feel, the *intention*, the *decision*, the *thrust* of the form : an important element of beauty and design.

7

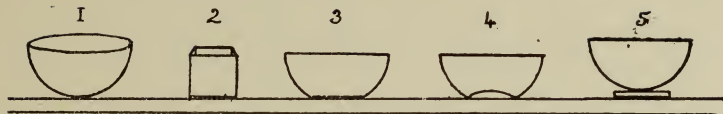




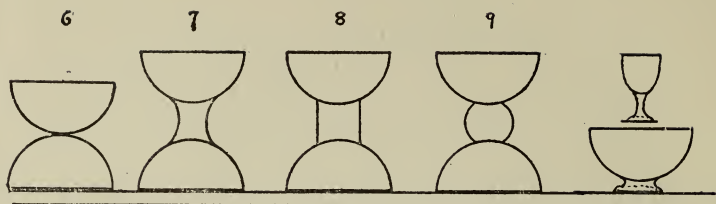


## II.

## PREHENSION AND CONNECTION.



SUPPOSE we have a sheet of pliable material and with it construct a form in accordance with the principle explained in the foregoing. If we lay the material on the table and pour some water on it the water will of course run over it and off in all directions: to make the material oppose this movement of the water we must raise the edge on all sides. This might result in a variety of shapes; but the basin, figure 1, is the only shape that is strictly in accordance with the principle: and this form is the simplest, and its capacity is the greatest. Figure 2 is not a true form, for the reason that it is made up of five planes which are not connected or related one to the other in accordance with the principle of form, they being, as it were, merely stuck together. Now the material in relating itself to the water (its object) has separated itself from the table; turned its back on it, as it were, and it cannot maintain its erect position except by an easily overcome balance. The surface of the table then is another object it must be related to—be made to grasp at. This can be brought about in a number of ways: the bottom can be flattened (3) or pressed up to form a hollow (4) or a flat piece be fixed to the bottom (5) or another basin may be inverted on the table and the first basin fixed on its top (6). The first and second methods



produce defects in the form ; and in the third and fourth the parts are not related to one another structurally : the parts are only stuck together. The last form is the best shaped stand, as in this the material bends down to meet the table in the direction of the pressure it exerts on it : the principle of the arch is exhibited here.

We can connect these two parts only by placing between them another part which will relate itself properly to both. This part is added in figure 7. It will be seen that the connections in 8 and 9 are imperfectly related to the two parts, they are just stuck in between. 9 is the worst shape, because it is a complete and therefore separate form, and lies distinct and repellent between the forms it should join together. It will be observed that 9 is made up of three positives : 8 of two positives with an intermediate neutral, and 7 of two positives with a negative between them. This neck has the upright quality of 8 ; it lies in the line of strain, and also it directs itself into the bulk of its objects (the two bowls), and therefore, its surface runs into theirs in the only way it can, and the whole is in accordance with the mechanical principle explained in regard to the hammers and the bones.

The side tusks in the skull of the hippopotamus are carried into the head in this manner. This form, figure 7, is stronger than the others, there is a spring in it ; and there is a

continuity of line, a flow of form, an expression of unity and completeness, which gives it a beauty not possessed by the others. Now the objective of this structure is in the top bowl, therefore this one is the chief part; the others are accessories. By reducing these to more convenient and suitable sizes—varied to suit requirements, we arrive at the egg cup and the basin. This principle of the neck—the hollow between the convexities—can be traced in all sorts of objects of mechanical art. A sense of its fitness, its strength, its spring, and the harmony of line, which it produces, gives birth to it. Also, on the other hand, we frequently find things that are ugly because the parts have not this swing of line and structural correctness. Still, some things may lack these and yet have other points of beauty.



## III.

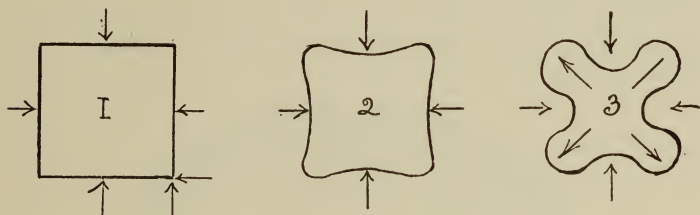
CENTRES.

COMPLETENESS.

CONSIDER an egg as it lies, compact, complete, self-contained ; turning its back on all things ; a helpless thing. Much such a form would come if we continued the shape of the bowl so that it should hold the water from all sides—only here there would come a perfect sphere. Such a form bears the strain from within as perfectly as does a string that carries a weight. Such would not be the case were it any other shape : even the egg is not perfect from this point of view ; still less is the angular receptacle, figure 1. If, in this latter, the pressure from within were increased sufficiently the middle of the sides would show themselves the weakest and these would bulge or break. This proves that the material is not formed in the proper relation to the force, for if it were we could not tell which part would be the first to break or be distorted.

To be *distorted* ? Is this true—in our consideration of abstract form : might we not say instead—to be reformed ? For this square is not a true form : it is merely a matter of convenience in making and in placing, and such matters lie outside our subject. We might take it that the material is retreating to a position that can be held more easily. If we had a square box of suitable material, and we were to blow this out with wind, it would become a perfect sphere, and if it were all equally strong, and the pressure were to become greater than it could bear, it would all break up together. On the other hand if this box were filled with water and then subjected to liquid pressure from without,

the sides would be pressed in and the corners and edges would be bulged out by the pressure from within : thus the square would be reformed into continuously reversed curves. I have not tried this experimentally but it appears it would be so according to the principle of structure. Thus : 1 is a section of the box. Now the corners point more in opposition to the line of the outer strain than the middles do : consequently the outer pressure would force in the middles and the inner pressure would force out the corners and thus make the true form 2, or 3, out of the mere shape figure 1.



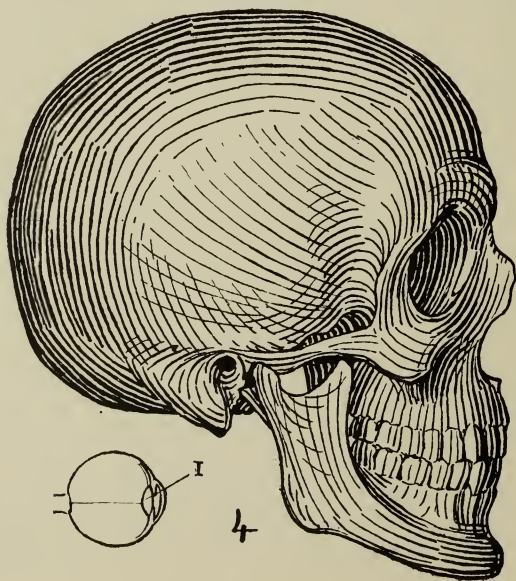
But let us return to our egg. Let us for fancy's sake imagine it to be a living thing : full of energy but without the mechanical means to act : a human brain bound up to darkness, silence, and stillness, but with the power to quickly repossess the members it has lost. Then we can imagine that it would thrust a portion of itself forth as a sort of hand, then another, and another hand, all grasping at the elements and means whereby to act. We can imagine it would be so greedy that as one hand seized on the matter it most wanted the fingers would grow hands upon them to seek for more.

Taking the skull, we find the globe of the head much like the egg in form. And this likeness again is not a chance one. The objectives of both are passive and need holding



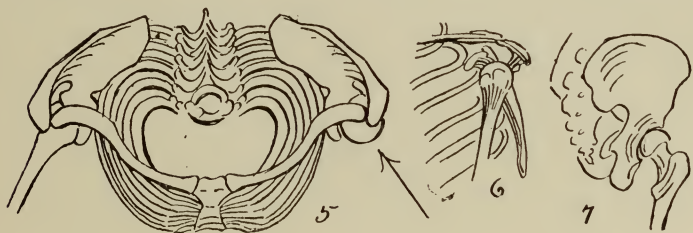
and protecting on all sides. As to the "hands" the structure has to relate itself to a number of objects, as for example, the eyeball; the drum of the ear; the food: and these objects must be grasped separately. Therefore a series of distinct form-centres are produced, each one to hold, or control, some particular thing.

This globe then, which we have likened to the egg, is the chief centre of form and its object is the brain. Now the eye is another globe the object of which is the lens (1) and the object of the lens is the light. Thus one thing holds another; hence the similarity in the forms. The eyeball is held as the egg is by the cup, and figure 4 shows how the bones circle round the eye and then sweep off to connect themselves with the other centres, as the globe



of the head, the ear, the mouth, and nose: and the negative forms, the necks between the parts, are plainly visible.

All through the body the structural form is on the same principle. Thus, for example: the backbone, ribs and breastbone produce a centre of form. Figure 5 is a view of this taken from above its upright position—the skull being removed. The collar-bone and shoulder-blade continue this form, and, with the help of the muscles, produce another centre, the object of which is the head of the arm-bone. Notice that the bones here point chiefly in a direction rather out from the front of the figure—opposite to the direction of the arrow, and this is the direction of the most strains it receives from the arm. Figure 6 is a side view of the arm and shoulder:—and 7 is a view of the hip-joint.



Thus all through the structure we perceive the principle which was pointed out in regard to the hammer and the basin: and throughout we see the same intention and determination in the lines. They have their settled definite directions, they thrust themselves from point to point with vigorous purpose. Yet how often we find them copied as if they were bits of waving string, or shavings and bent leather! And all with an expression in them as if they go the ways they do simply because they chance to: or on the other hand, they are made to stand forth hacked out like

sticks, and in knobs, and crystals—all showing that they have been copied without a sense of the qualities here dwelt on, intention, rigidity, spring, continuity, and flow of line.

A knowledge of this principle of the centres should greatly help one to remember forms, as it brings the many lines together into intelligible groups, and shows some sameness in the parts.



## IV.

## UNAVOIDABLE IMPERFECTION.

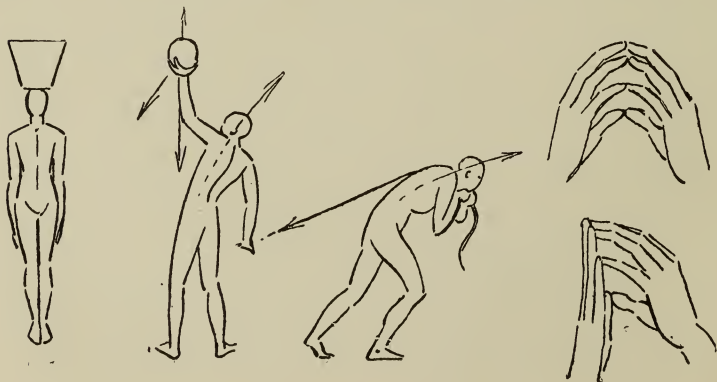
WE have seen that one part is the objective of another, as for example, in the skull of the rhinoceros the horn has for its object whatsoever it strikes, or pushes, and the other parts lay themselves out to receive the pressure from it. In doing this some imperfection in the structure is necessarily produced: the parts have other work to do as well as this, and some is skipped in consequence. An example of this can be seen in the eye-cup of this skull: it is a rather feeble sample of a cup, very imperfect compared with the egg-cup—or with the same part possessed by the hippopotamus. It appears that so much force travels this way that in order to cope with it the cheek bone, etc., has to let this matter partly slide. Notice also the little formless projections at the top edge of the cup. See page 3.

Thus not only does one animal prey on others but even in the structure of an individual the parts are divided one against another: all parts assert their rights to individual perfection, but they are all compelled to some sacrifice in order to receive and circulate the forces they impose upon each other. When a part has to perform several different functions at one time it cannot be related perfectly to them all. Now look at the eye-cup in the small horned rhinoceros it is formed much better; the cheek bone appears less occupied with the horn, and is therefore enabled to bear down more properly on the jaw, and the head as a whole is less like the lever-hammer we compared the other with.

## V.

## MOMENTARY FORM.

WHEN an animal exerts force against an object it sets its whole form in the best position for the purpose, as for example, the man holding a bucket on his head, becomes like a simple upright support. And the hand of the next figure becomes like a bowl as much as it can, so as to grasp the globe as the egg-cup does the egg, and his arm is directed upwards to meet its object (the globe) in a line opposite to the strain it receives, thus making a line similar to the mean line of the rhinoceros skull, and the whole length of the figure is thrown back against the strain exerted on the shoulder by the arm. Here then we have another element—*Momentary form*; and we have seen that the principle in this is the same as that in the fixed structure. Thus the hand, or hands, when holding a thing completely, *try* to become a sphere; and by straining the fingers of one hand





against the others we can, I think, feel how the direction and action of one living part influences another. Place the tips of the fingers and thumbs together with the palms apart; press them together, the form will be solid; straighten one hand and press together; the straight hand will give before the strain of the other—this is a relation of forms seemingly avoided in the fixed structure. Now reverse the palms and place the finger-tips together so that the two hands make reversed curves, press together and then change the curve of one and continue to press steadily: it will, I think, be found that the other will tend to the same degree of curvature.

In some momentary positions of the figure the directions of the movable bones are more perfectly related than in others. They are most correct in the positions most often taken, or, in other words, their forms are related to the directions of the most and greatest strains they receive.



## EXPRESSIVE FORM.

## I.

## UNITY IN THE CHARACTER OF LINES.



FIGURES 1, 2, and 3, are not beautiful, but there is an important element, or quality, of the beautiful in them. This is unity in the character of the lines: a degree of sameness which binds them together and produces an expression of some kind. Thus figure 1 has some flow and grace: 2, some action and strength: 3, a sharpness, jerkiness. Contrast these with figure 4: there the lines are mixed, and the result is a chaos of expression.

Now let us take the foregoing subjects from this point of view. We have seen that the forms place themselves, or are placed, in the best possible positions to receive the forces which act upon them, and that one form receives the force from another form, and so on. Hence the character of the force exerted by the forms, and the reaction received from their objective, comes some distance from, and passes some distance into, the structure, and therefore, a great deal of the form may be influenced by this particular character of force. Hence we may expect to find considerable similarity between the character of the fixed structure and the move-

ments of the animal. The clear and sharp bones in the horse tallies with its movements. The springy lines in the cat with its movements, and so on. It is, of course, obvious that many kinds, and directions, of force are exerted by, and on the structure : but, be the causes as complicated as they may, it will, I think be granted, on consideration, that the various parts by their mutual actions and reactions, tend to some equilibrium of form, of character, of expression.

Look at the rolling curves all through the hippopotamus's skull. Contrast the character of this set of lines with that of the rhinoceros : and each with the delicate lines, and the completeness of the centres, in the human skull. All the lines in each are united by their sameness in character, and therefore each set stands distinct from the others—in some degree as do figures 1, 2, 3 : and a mixture of their character would produce somewhat the effect of figure 4. It is towards this latter that the beginner in Art nearly always tends—because he dwells upon each bit separately, and exaggerates one bit one way, and one another—by chance and various causes led astray. He should endeavour to get the expression of the whole in his mind, that this knowledge and feeling may guide his hand and eye as they move from point to point.

This unity in character can be traced easily in vegetable growth also : consider for example the birch tree and the oak—how in each all the lines are similar, and how distinct each set is from the other.

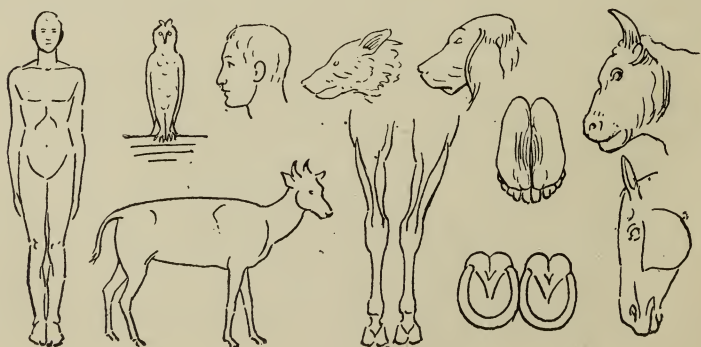


We do sometimes find a part strikingly different in character from the rest ; often it is a structural deformity—but not always so. Here is an example : it will not, I think, be considered harmonious.

## II.

## UNITY IN THE SIZES OF PARTS.

HERE is another element of beauty—a degree of sameness, or, a gradual variation, in the sizes of the relative parts. Compare the man's figure with the quadruped. In regard to mechanical structure one is as perfect of the other: but in regard to quality of expression it is another matter. In the former the mass of the body is lightened and divided by the waist, and its bulk is continued gradually by the thighs, and these gradually to the feet, and so on. The whole figure is made up of clearly defined parts, which have a perceptible degree of sameness in their shapes. We cannot make a violent division of it in our minds. But in the latter the mass of the body is distinct from the legs: and the general shape and character of the legs is very different from the body.



## III.

UNITY.

COMPACTNESS.

REPETITION.

WE see these qualities distinctly in the fish—some of which forms are almost as simple and self-contained as is the egg. But in such forms there is very little variety, whereas in the human form there is much; and all is held together completely and compactly. Consider the figure above merely as an arrangement of lines. What a marvellous combination! What vase could have the swing, simplicity, and grace of this?

Compare the outline of the head with the head of any other creature, you will find much the same difference as between the whole figures. In the former the outline is a single, regular, and balanced form; the projections only give variety to it: whereas, the other heads have an irregular shape. Notice the compactness of the human ear compared with the others: how the arms repeat the waist of the figure and the line of the hips: see too how the thighs combine in the figure above and make one even form with the hips; then the roundness of the knees, then again a slight combination between the outline of the legs; and the wonderful fitting together of the feet. Compare all this with the quadruped: and compare the human legs with the horse's legs; and compare also the under view of the feet, with the horse's hoofs.

Every quality has its opposite; and the opposite quality to unity and repetition is variety:—differences in sizes, shapes, and directions. This, by itself, is, of course, an obvious quality, and generally an all pervading one in children's efforts in decoration.



## IV.

## CONTINUITY AND ACTIVITY.



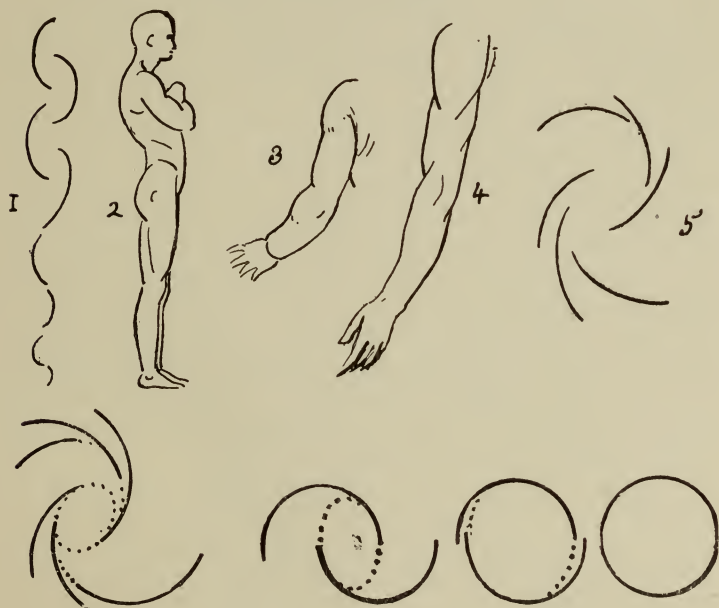
IN the first quality the snake leads, and close upon it come the fish and man. If, for a moment, we take the word "tail" to signify end of the form, we shall regard them as the most completely and perfectly tailed creatures of all. For, the legs in man carry on the form to a termination almost as simple as the snakes. And it is obvious that to add a tail to the figure would in effect be like putting another on the snake.

Man exhibits much more of this quality—continuity or flow of line—than do the other animals. The tiger has considerable continuity *and* activity of line. But here again, in regard to this latter quality, man is first: for, the abstract expression is represented by the lines figure 1, and these will be found most in the human form. Continuity of line is generally, but not necessarily, accompanied by activity of line. A coiled snake, or one lying at full length, has practically no expression of activity in its lines. Nor does it follow that because a thing is capable of great activity it expresses great activity in its lines. There is practically nothing of this in the legs of a black beetle. Here also the body is actually passive when the creature runs, so there is no continuity of real action either.

In an infant the curves lie not so much one below the other as in the adult—so that if they were continued they

would glide lightly one into the other. Also there is not so much detail and variety in the sizes of the parts. (See section VII.) All which tends to make the character of form inactive and small. Compare figures 3 and 4.

We shall produce very great activity of line by directing several curves into the hollows of one another, and the mean direction of the whole, at a great angle, into the hollow of a similar set. See figure 5.



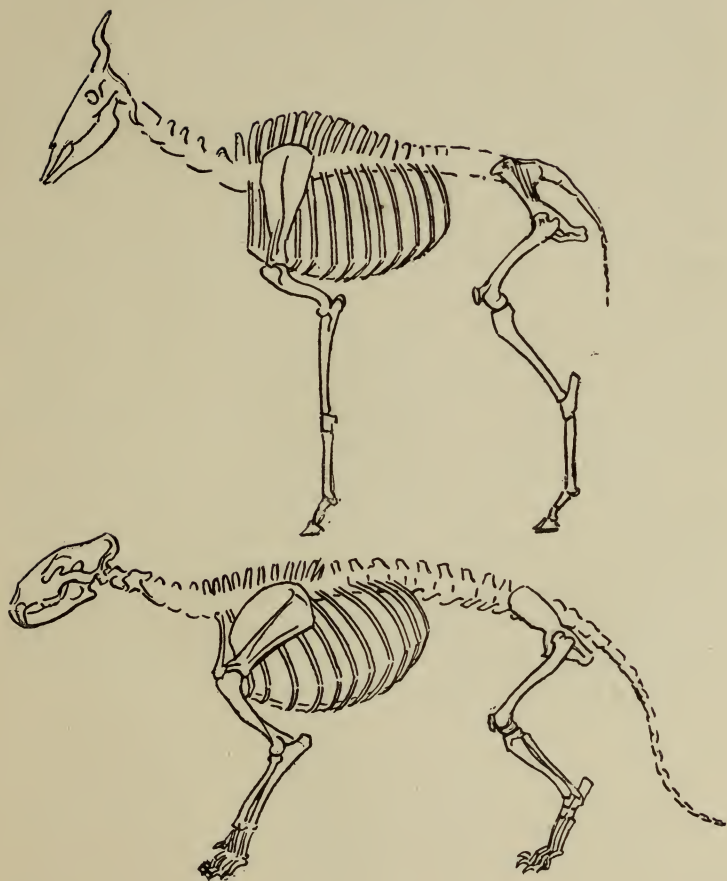
This whirls our attention somehow as in the figure above. There is less of this disturbance with the next figure: still less with the next, and none with the unbroken circle.

## V.

## DISTINCTNESS.      ANGULARITY.

COMPLETENESS and unity in each part necessitates a corresponding degree of distinctness, or separation, of the parts. For this quality we cannot do better than turn to the human skull. Here the forms make distinctly separate grasps at their objectives. There is the clearly defined globe for the brain : the complete and distinct orbits : the nasal cavity, the jaws, and ear centres. Compare this with the rhinoceros skull. There we find the brain centre, upper jaw and orbit dragged one into the others. Of course there is a great measure of distinctness to be found in the latter. Notice the decision of the cheek-bone as it meets the jaw ; the definition of the parts at the jaw-hinge ; and the clean cut lines of the bones. But I want the student to perceive the *one* form and the *other* form and the *neck between*—which can be traced so clearly in the human skull, and in various parts of animals bony structures ; and which is made evident in the bowls, figure 7, section 2. Then realizing the existence of this he will be less likely to leave it out altogether where it shows but slightly.

There is another kind of distinctness—angularity, the opposite quality to continuity. Man can, we know, pose very angularly, indeed he can express almost any quality. But in regard to the fixed structure we shall find most of it in such animals as the stag. Notice that, in figure 1, the same character of line runs through the form. The spiky withers, the vertical shoulder blade, the humerus passing from it to the leg at a great angle, the backbone jerking up at the pelvis, the latter making a great angle with it. Com-



pare the sharp spring here with the lithe sweeping lines in the tiger. Each is a complete composition of line. Try to appreciate the fitness of the parts. You can have no better subjects for study of design. Exchange in drawings a portion of their skeletons and find the cause of the grotesque effects. Here we have the short and the long tailed types. A long tail on the stag will look out of place, because there is not enough play of line along the form: and if the tiger's tail be removed the design ends with a jerk. The shape of the shoulder blade generally indicates whether the tail be long or short; in the bear it twists back towards the head: and a heavy head, or one set on a long neck, belongs to a short tailed kind. It seems to me that the first cause of the tail is probably the strains from within, and those impressed upon, the structure by the movements of the animal: and that probably it is, in some cases, kept up by this almost alone, and is practically of no mechanical use.

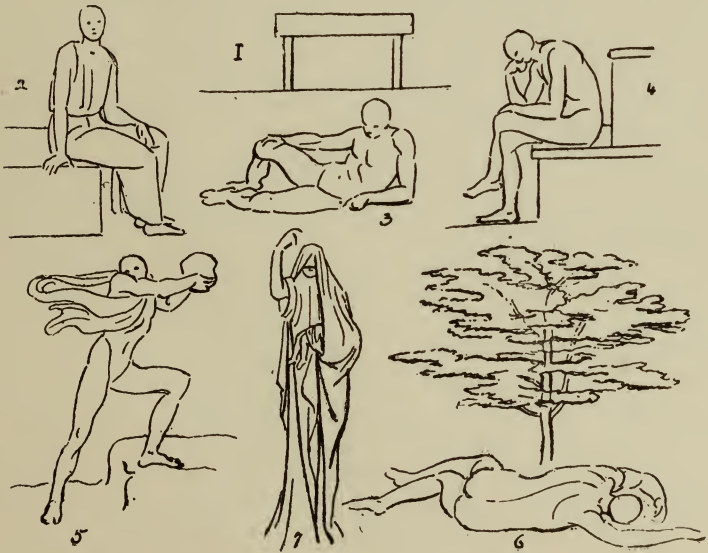
It would seem, according to the matter above, that the cow should have very little tail, whereas it has a rather long one; but then this tail is quite different in character from those where the structure seems to suggest one—as in the tiger, and the greyhound. The cow's tail hangs like a rope, and is little in evidence—as if the rest of the form hardly acknowledged it. A tiger's tail would look funny on a cow: so would a cow's tail on a tiger!



## VI.

REPOSE.      WEIGHT.

It will be seen that there is more restfulness in the lines of the elephant than in the lines of the camel. The abstract expression is figure 1. The horizontal lines, or masses, form the essential part; the vertical lines are in harmony with them and serve to accentuate them. Man can express considerable repose and weight, as, for example, in figures 2, 3, 4.



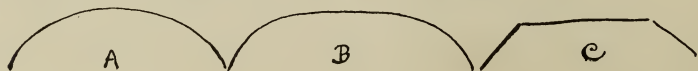
The cedar tree is very expressive of this quality, and the solemnity of its colour harmonizes with it. The expression can be coupled with activity of line, as in the case of figure 5, and *vice versâ*, the figure can be in repose and its lines all active as in figure 6. Notice that the expression of restfulness in figure 7 depends on the vertical arrangement of the masses and the balance of the points and masses across.

## VII.

### SIZE.

I THINK we should regard man as being far and away the largest in character of form; and the whale as being very small. It does not take long to see a whale—or a herring, but it takes a time to grasp the features of the human form. So it does that of a fine elm tree. The eye cannot rest on it as a simple mass, it must wander over it from the trunk—to the forks—to the branches—and to the twigs and foliage: thus the eye travels a long way and the attention is kept some time upon the subject. I think it will be found that when in a draped figure large folds are contrasted with smaller ones the character is larger than when the folds are either all large or very small. A centipede I regard as small in character, there is a great deal in it, but the eye is not led on from form to form; the whole can be summed up readily, as a long straight body with a fringe of little legs.

In regard to character of simple lines I think it will be felt that the line B, in which is balanced the extreme qualities A, and D, expresses greater size than either. It is a character we shall find much of in animal form.

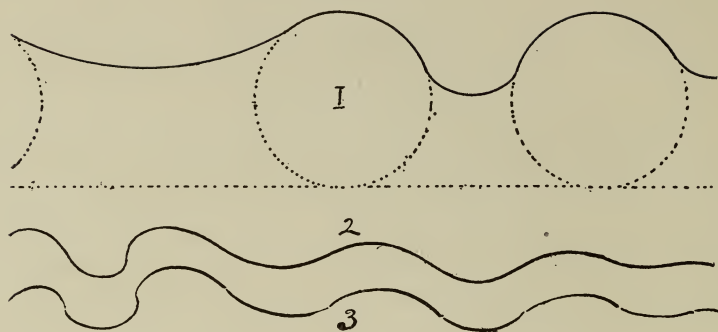


## VIII.

## SUBSTANCE.

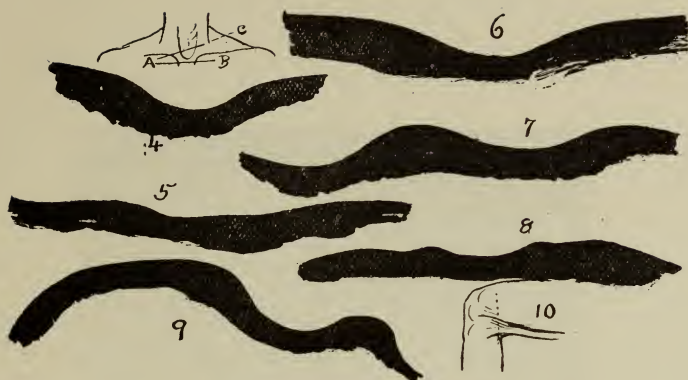
There is a very great difference between the character of line in the rigid resisting bones and those of a bit of flimsy drapery, and the perception of one serves to make our sense of the other stronger. Too often the student follows the lines of his subject without feeling the expression of it, and the consequence is he gets much the same character everywhere ; a sort of mixture—flimsy bones, and bony draperies, and that generally without the clearness proper to the hard structure. This frequent want of care is a great mistake ; every turn should be made intelligible ; it is all form, but there is no intention in it, no thrust, no force ; it just lies, or hangs, a touch will change it ; and with the feeling of this it should be drawn ; for our hand should be guided by what we know, as well as by what we see. Unless the eye is directed by the judgment it is by no means a sure informant. Often there is some subtle element of much significance, yet it may show but slightly as line, or shadow, at any point, and so may be missed at every point ; and therefore much be lost in the whole. Here is a case where this may happen—which has happened, for it is a quality to be found clearly and decidedly in Phidias, but certainly not in Praxiteles, the Greeko-Romans, and Michael Angelo.

Suppose over two rollers, which lie parallel, and have a space between them, we lay a wet cloth loosely, we shall see the shapes of them pressing through it. There will be two convex surfaces and the concave of the hanging cloth. Now these surfaces will not be smeared one into the other imperceptibly, they will unite somewhat suddenly (see figure 1). And as the attention is directed over the whole surface, it



is conscious of this separation, and, by this, we feel that the hard forms dip below. A cast of it would convey the same impression, but if it were copied, and this very slight distinction were lost, it would look like a single material. Observe the difference in the characters of the two lines 2 and 3.

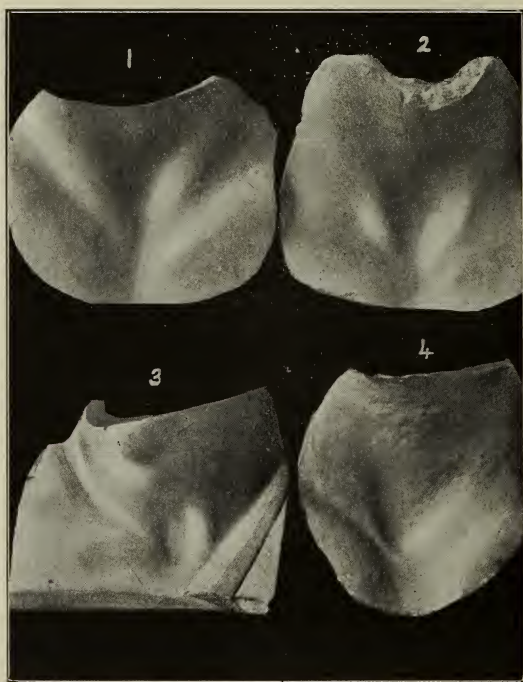
If you study Phidias you will find this in the drapery over the limbs, and also in the skin falling into the hollows of the form. His figures seem to be made up of two substances; the rigid bone shows at a point, then seems to pass into the limb to bulge out beneath at another point; and between these points there is *muscle*, soft muscle resting and hanging on the bone: hard muscle clutching round it, and straining over it. Examine in the *Ilissis*, the mass of the ribs, and the mass of the pelvis, and the relaxed muscles of the abdomen suspended across; also the hanging mass of the thigh, and you should find clear indication of the distinctness between the convex and the concave surfaces pointed out above. In the expressing of this I think the reader will find that of all great painters (including the old masters) none equals Mr. Watts.



The accompanying figures are from imprints of sections of casts taken across the hollows in the necks of the Theseus and the Hermes (Praxiteles) and nature. 4 and 5 the Theseus: 6 and 7 the Hermes: 8 Nature. 4 and 6 are from A to B: 5 and 7 are from A to C: 8 is taken a little above A B: figure 9 is from nature—a section taken across a cast of a knee, figure 10.

Figure 9 is a grand line. Notice how the skin pulls from the two muscles like the cloth in figure 1: and notice also that the curve of the line is like the middle line in section VII. But figures 6 and 7 are more like the line 2 above, and the line A in section VII. So also are Michael Angelo's lines—and many others.

Here are prints from photographs of the casts from which the sections were taken. Figure 1 is the Hermes: 2 from Nature: 3 the Slave, by Michael Angelo: 4 the Theseus—by Phidias.

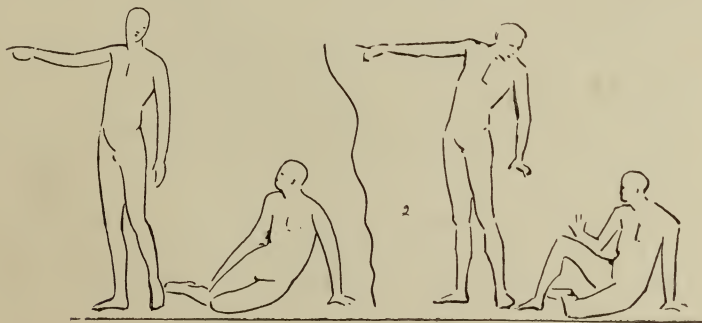




## IX.

## UNITY IN THE CHARACTER OF MOMENTARY LINES.

HERE, in figure 1, we have a man pointing out something casually to another—something that is evidently not very exciting—and the other figure is looking at it listlessly. Here it will be seen that all the lines are of the same character, and therefore, all the parts hang together harmoniously. In the next figure something startling or dangerous, is perceived suddenly; the pointing arm is shot out rigidly; the whole body responds to the nerve shock; and the second figure, thus called, jerks into attention. Here again all the lines are of the same character and the result is harmonious. Now exchange the arms of the first figures: the figures will then be made up of different actions. Or exchange the second figures: we shall then have two types of line, and the result will be a loss of unity, and consequently of harmony. This is a very important matter for study. Compare with section I.



## X.

UNITY IN THE CHARACTER OF FIGURES AND THEIR  
ACCESSORIES.

SOME admirable examples of this can be seen in Hogarth's "Marriage a la Mode." Take as examples figures 1 2 3 4. Here, in No. 1, we have a thin mean figure, clothed in thin mean lines. Notice the necktie—a straight line which the candle repeats. No. 2 is heavy and pompous, and every line about the figure is a dull swollen curve. There is nothing in it sharp or sudden. His spirit seems to breathe even in the scroll, in the footstool, and in the chair. Everything connected with the man is characteristic of him (except the thin line of the crutch, which really accentuates the rest): thus there is great unity in the character of the lines, and consequently, a very powerful expression.

In figure 3 we see a slow, heavy type: and in 4 a feeble nervous character. Here the design is in angles—jerky and waving. Take 2, 3, and 4 in connection with section VI., 2 weight and action: 3 weight and repose: 4 weight and repose avoided.

It is obvious that a violent contrast in the character of any accessory produces the grotesque; as would for instance a big round hat added to the latter figure. One could hardly do that unconsciously, but it requires strong feeling for character not to scatter lesser discrepancies all over the design.

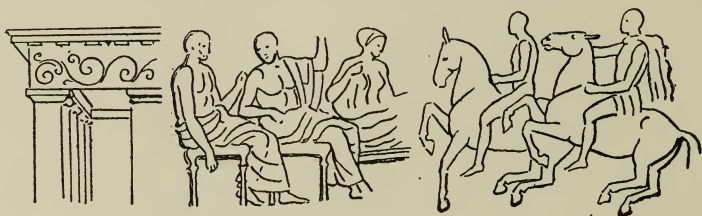
A study of the foregoing matters should tend to develop this feeling and to lead to some clear knowledge that will help it—by acting in conjunction with it, and with critical analysis on the result.



## XI.

CONNECTION OF DECORATIVE DESIGNS WITH THE THINGS  
THEY DECORATE.

WHEN a decorator fills, with a conventional design, some well defined shape in a building, he frequently repeats the lines of it, to some extent, in his design. He respects the quality "Unity," and binds his design to the building.



It is apparent that there is no unity in the waving lines on figure one, and the rest. The building expresses repose, and these lines nothing but action. This contrast makes a discord; a few vertical lines would be a better decoration. It follows then, that if we wish to introduce forms of any kind which necessitate active lines, we should limit the degree of action in the lines, and carry into the design the passive, or reposeful lines of the building. This is indicated in figure 6, section VI. It appears to me to be carried in a very definite and constant manner throughout the frieze of the Parthenon. In it continuously reversed curves are rare: several lines are frequently parallel, and all the lines are directed as much as possible through one another, or in such a way that if continued they would pass through one

another, at great angles. Horizontal lines, and vertical lines, are sought; inclined lines are generally balanced by opposites. Consequently in all parts there is a balance of repose and action; and the two expressions blend harmoniously together. This, I think, can be traced with little difficulty in the diagrams above.

## XII.

RADIATION. CENTRALIZATION. PERVADING EXPRESSION.

WE have seen how the structural forms circle round and direct themselves towards their objectives, and thus form themselves into harmonious groups.

The same principle can be traced readily in pictorial composition. Clear examples of which are Raphael's "Paul at Athens," and "The Death of Ananias." Paul is the "objective" in the former design, and Ananias in the latter. And the manner in which the chief lines and masses tend towards and around them produce a formal and simple effect consistent with the dignity of the subject and its decorative purpose.

In the Hogarth, page 33, there are two important figures, but these are not centralized in so formal a manner; and the individualities impressed on the figures prevent any such pervading formal expression as is in the above. Such expression would be entirely false here. It would be of a kind with playing a jig to slow-march time; reading poetry as prose; or matter which calls for consideration as one skims a light novel.

An appreciation of the many different harmonies of line in nature, and of the many different expressions aimed

at in pictures should give the student such knowledge as will enable him to work untrammelled and unconfused by the tastes and fancies of others.

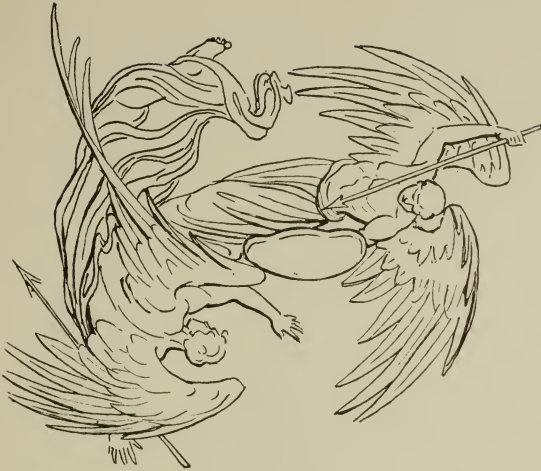
There are many "rules" for design which are merely matters of taste and fancy; or, are drawn out of line and colour expressions of one kind, or style, and which, although probably aiding in that expression, and proper enough there, are, when held up, as they are frequently, for general observance, merely conventional. We sometimes hear that there should be such a number of figures in a classical design; that the light and shade should fall thus, and thus; that limbs should not be bent at right angles; nor several limbs of figures near together be bent to nearly parallel lines, etc.

Now no line, unless formed by a violent contortion, is a bad line. When any particular line does not come well in a design it is through its juxta-position with others, or a want of unity in its character, either with the whole design, or with some portion it belongs to. The accompanying figures from a fresco at South Kensington seem to me to be faulty in this respect: the arrangement of the lower lines hardly tallies with the upper ones. This might easily occur in nature, but it is not typical of nature.



On the next page I have sketched two designs which exhibit radiating lines, revolving lines, and unity in the character of lines. In the left hand figure there is much activity of line introduced; compare this with figure 5, section IV.; and both with the lines in section I.





## XIII.

## TONE AND COLOUR IN NATURE AND IN ART.

OUR palette gives us all the colours in Nature. We can match any tint exactly, but we have no light and shade. Nature adds these to her colours: she can set white in a bright light, and black in a deep shadow, and thus stretch out her scale altogether beyond the reach of art. In one way Nature may be compared to an instrument of, say ten octaves, and Art to one of three. But this simile is not fully true, for, this would leave us a middle portion in which we could repeat the notes exactly, and this is the way I think the matter is taken. Really we cannot repeat even a few tones of colour and shade exactly. Neither can we give their true relative contrasts lower in the scale. Put, say a rather dull coloured book on the table a little from the lamp. Now here we have a few notes in the middle of the scale. But on trying to copy the colours and tones exactly, we find that the scale *there* extends beyond our reach. If we get the true colours we lose the true tones and *vice versa*, and the longer we study our simple subject the more fully we realize the feebleness of our means. We cannot get all the qualities. We must select those we value most. The questions are: What is to be grasped, and what let slip? Where will the truth have most effect, and the error least?

This matter causes great difference in styles. One artist will dwell (consciously or unconsciously) more on one quality—another on some other.

From such causes come the fashions and “schools” in art. And we hear on one side much about the pre-eminent value of one set of qualities, and on the other side of the

pre-eminent value of some other: as, of the quantity of grey, or yellow, there is in nature: or, that the value of tone is beyond all else. "Make sure of the true values of tone." "If the tones are false, the whole thing is false," and so on.

One often hears things of this kind said by non-workers, students, and even artists, which show they really do not realize the matter at all completely.

The same object can be seen very differently, and each view be as true as the others. For example, in regard to colours and tones. Opposite me in the room there is an angle in the wall which casts a fairly strong shadow. The wallpaper is not very light in the lightest part, but the contrast of the shadow with it, is so great, that, a sheet of paper, with thick lamp black on it, placed on the light edge, hardly reaches it.

This then is one view—*the shadow is the depth of black*. But on looking at that shadow it appears full of light; and all the details and colours of the wall paper are plainly visible. So plain, that, to show the strength of colour and details there the shadow would have to be made *very light*. Here we have two very different views, and, taking them scientifically, one is as true as the other. If the reader realizes their great difference, and the impossibility of combining them without loss of truth in each direction, he will realize that the painter's difficulty is not merely to reach the high note of sunlight, and the low note of the coal cellar, but to indicate true colour and light and shade anywhere.

In regard to tones only, a study of the following should help the student:—

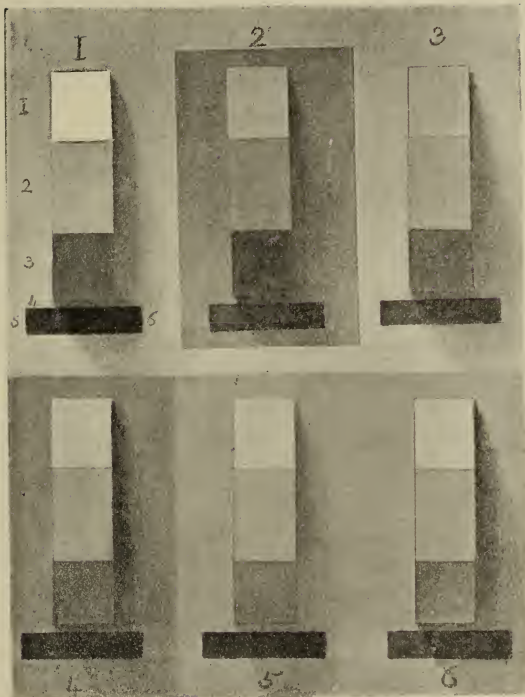
Figure 1, in the accompanying print is a portion of a white octagonal slab fixed to a white wall: just below is a

black patch drawn on the wall. Figure 2 was a photo of figure 1—similar to this photo figure 1—and pasted on the wall near it. The other figures are drawn on the wall. The print is from a photo of these taken together. There was the same difference between the thing itself and figure 1, as there is between figures 1 and 2.

The wall is in strong light : but the top face—tone 1—of figure 1 is in high light, therefore it is much brighter than the white wall. Tone 2 is parallel with the wall, and is therefore the same in tone. This is, of course, the highest light that can be obtained in the copies. Therefore, in figure 2, the background, and tone 2, are lowered considerably ; as also is tone 3 : but tone 6 is raised considerably ; because the darkest printing possible in the photograph is lighter than the black paint of figure 1, and there tone 6 is a shadow over that black. Thus, it can readily be perceived, that the scale of tones in the copies range only from 2 to 5 : and that, in consequence, exact imitation is out of the question. It becomes then a matter of sacrificing one contrast for another.

In figure 3 there is no difference between the background and tone 1 ; and tone 2 is darker than the background. Figures 4, 5, and 6 are really very different from one another and from the original ; yet each records some fact more strongly than figure 2 does. For example, in figure 5 there is the contrast between the black and the rest of the figure : in 4 the actual projection of the middle face is made clear : and in 6 a great deal of the lightness, sharpness, and contrasts, is rendered.

A photograph could, of course, be developed to give greater prominence to tone 1—and therefore less to tones 5 and 6, or *vice-versâ* ; but it could not be developed to give any of the other effects. As to which of the five copies is



the "truest," it would perhaps be difficult to say: but it should be clear from this that the words "exact imitation" should be used, and taken, in a very limited sense.

It will be seen that the shadow over the black, in figure 1, is only very light. Now suppose the wall, immediately below the black, were cut in deeply, and the fresh surface were blackened, then tone 6 would be to this somewhat as tone 3 is to tone 6: consequently if, in the copy, we wanted to show the contrast between 6 and this, the other tones would be rendered very weak, and it would be only by such "tricks," as exhibited in figure 6, that any "effect of the whole" could be arrived at.

It is often said "there is no outline in nature, and therefore, there shall be none in art." Sometimes there is no need for one: but a consideration of the above should prevent the acceptance of this as a law.

We see that the colours and tones in nature cannot be attained: they can only be suggested, and often, at best, only slightly. Therefore, in advising the student to imitate nature faithfully, one can only imply, he is to copy his subject as simply and truly as he can. If he attempts to rearrange colours and tones, he will but add to difficulties already beyond him. But the knowledge that he cannot be exact, should prevent him aiming at the impossible in his endeavour to be correct.



## XIV.

## COLOUR AND QUALITY.

WHEN an artist refers to a picture as being good or bad in *colour* he usually includes other qualities besides that which the word conveys in ordinary use. The colour element is really the red, yellow, white, grey, etc., and their blendings. Now in two pictures this may be equally true, yet the artist might refer to one as being good colour, and the other as bad colour. In portraits this might mean that one appears like flesh and the other like soap or wood. Here it is not a matter of tint, it is texture, and the quality of colour—matters of touch and methods of working the paint. By texture, is meant degrees of roughness, and smoothness represented; “quality” is the difference in the effects of colour in—say stained glass, wood, and wool. Here we have the transparent, the opaque, and the absorbent qualities.

The same tint and depth of tone could be rendered in different qualities, by glazing over white, painting solidly, and rubbing thinly over a dark ground. Such difference in quality could lie in patches in a painting of a head and yet the whole be sufficiently true in tint.

Avoiding patchiness of qualities in painting one substance, and obtaining different qualities to suggest different substances—as flesh, drapery, rocks and clouds,—is one of the great difficulties in art.

Another quality of colour we may term complexity of tint. In nature the colours are not simple and raw. There is some grey light reflected from the surface and atmosphere intervening. Take, for example, a stained and

polished floor. Here there is the actual or raw colour which we see when we look closely into a portion : this we may term *paint* : but when we look over the whole we perceive the grey of the reflected light which, blending with the other, produces a complex and indefinite effect. This is *colour*.

We have seen that there is a quality of beauty, or expressiveness attained by giving a similar character to all the forms and lines in a picture. This pervading expression may be of some degree of repose or action consistent with the subject depicted.

As examples we may take "Paul preaching at Athens" (or some oil painting of a similar character), and Hogarth's "Election Dinner." In the former the lines are long and simple, and the chief lines and masses tend in horizontal and vertical directions ; in the latter they are short, and crumpled into a variety of jerky and wavy activity.

Now in the colour, and light and shade, there is a corresponding difference. In the former type they are simple and distinct masses, and there is very little difference in the textures : in the latter they are broken up and spotted into a variety of contrasts. Thus in each there is considerable unity, and this certainly produces harmonious effect : but as to in what degree this principle should be observed is, like nearly all art matters, an indefinite subject.

## XV.

UNDERSTANDING.      HABIT.      SYMPATHY.      IMPRESSION.

OFTEN we hear it stated that "an ounce of practice is worth a ton of theory"—meaning that theory is useless or nearly so: and sometimes that all theory except that delivered by the utterer is useless. To assert that theory is useless, is, in effect, to assert that teaching is useless. True theory is an exhibition of knowledge acquired by observation—the knowledge which guides the practice. Its object is to guide the practical student to observe and to practice: and to help the non-worker to more fully and truly appreciate nature and art. A ton of indifferent theory might contain a very considerable negative quantity, and the whole serve rather to confuse than to illumine; but as to the amount that can be taught is an indefinite subject.

It seems to me that a great number of persons take either one extreme view or the other, viz.: that art is a matter wholly of clear knowledge, or, that it is wholly, or nearly wholly, one of sympathetic grasp. It is easier to take a thing as being *this* or *that* than to take it as being to some extent both *this and that*. The truth is often devious and runs between and is never wholly either.

What one artist may do chiefly with clear knowledge another may do chiefly by experience gained by habit; and another chiefly by momentary sympathy. Consideration will, I think, incline one to state that no picture of much worth can possibly be entirely the result of clear knowledge and forethought, the result of such application only would be an elaborate sort of diagram. It would be science, and not art. In art much is done which is not formally designed.

A subtle picture has a plastic stage ; in which some chance suggests, knowledge guides, responsive emotion gives delicacy or force, and these different thoughts and feelings interweave in rapid intricacy. When the thing is done the artist can say "I measured thus, and thus," and, "such, and such, was wanted here, and there, and by this, and that, I got it." All this clearness is most important. It is the skeleton of the piece : but it does not comprehend the grace, the force, the suggestion of subtle truths—which is the warmth and breath. A mechanically developed picture may show no obvious errors—and but superficial truths : a full picture has great truths—a little error is inseparable from art—it is the margin which allows the hand to move lightly and freely. And lightness, and freedom, are qualities of worth. The trees hang their leaves out lightly ; and the wind blows them freely ; and the painter that starts counting them, not infrequently loses his reckoning somewhere else. How often we see in a picture what we know in nature was a mass of tangled trees, and it seems the painter stared at each bit till he got something quite decided in his mind and put it down as he then felt it ; and thus by concentrating all his energies on each scrap, peered through the mystery and confusion which overhung the whole, and left all that out. And then the opposite he—who aims only at what appears to him in a rapid superficial glance ; with the result that he depicts something in which there is no subtleness in colour, tone, or form.

Often we see attempts made to be so full in details that the brush and hand and eye fail in making them in true proportion small ; and the effort to make clear so much in little spaces, pack parts too close together. And every hair in an eyebrow may be drawn and yet the eyebrow seem a false one.

Thus care sometimes overreaches itself. But more often it is freedom that does this. Self-conscious freedom—such as often appears in modern art; a deliberate carelessness, as if it would say “Notice these slips, this roughness of outline, and these stripes of paint—Velasquez and Turner often sprawled about like this.” When they “sprawled” it was in the mean line of truth, and it was not exactly that kind of sprawling. Now and again something was done in a hurry; or a slight mishap got fixed to something too good to lose.

Considering opposite extremes in views and styles should help the student to avoid the errors they drift into, and also to obtain a view of the boundaries of the subject. But in his critical examination he should always try to first fully realize the view the artist, or fellow student, has taken of the matter treated, to understand his endeavour, and to appreciate the qualities which most appealed to him: otherwise his criticism is likely to amount simply to “You are wrong because your view differs from mine.”

The student will gain more by appreciating the beauties in good work than by condemning the errors in bad work, or by searching for faults in good. Some of the finest works of art have many faults, but their beauties make them negligible quantities. Other works have few faults, and their beauties do not make them negligible quantities.

But the student should beware lest a great admiration of the work of one master should draw him into errors or wants there may be in his style. For example: In Gainsborough's beautiful work there is certainly a want of structure, but there is no bad structure. He did not see the structure, and when looking at the work one does not think of it, but a follower would lose most decidedly by imitating this.

## CONCLUSION OF PART I.

We see (1) that the structural forms we have considered have their parts arranged in a definite and mechanical manner. And (2) that degrees of sameness in purpose of widely different things produce some similarity in their forms. That (3) the mechanically correct forming, and uniting of parts, have harmonies such as are most clearly exhibited in decorative scroll-work and patterns: viz., a degree of sameness in character, which binds the whole, and gives it an expression of some kind—as circular, radiating, flowing, angular, and so on. And (4) that these, with some others related to them, form the basis of all artistic composition.

Realizing this should put the beginner in advance of one who regards forms as mere ups and downs of line: and who regards composing as being utterly disconnected from imitating, and solely dependent on fancy. And the same applies in regard to the chief facts of light and shade, etc.

But while consideration should lead the work it should not wander on without it. The beginner—whose whole attention, when working, is required to get the mere points and shapes in his subjects—should study such matters in intervals till they become familiar.

Consideration of lengths and fittings should not lead us from character and harmony. Nor should the study of expression suppress imagination—any more than the study of scientific matters should blot out religious beliefs. And it is not difficult to perceive that foot-rule measurements and exact knowledge of details alone, will not enable us to paint or model beautiful forms. Nor will the perception of the cause of forms being beautiful necessarily enable us to imitate or compose them. But both go along the road.



*PART II.*  
THE ART OF DRAWING.

I.

LACK OF METHOD AND BAD METHOD.



IN these commencements from the cast you have employed no definite method. Want of method is of course to be expected in beginners work. And it is to be expected also that beginners—especially young beginners—will undervalue the utility of proceeding in any regular systematic way. After a great deal of work each student would, in most cases, evolve some sort of system of his own: there would probably be great differences between them and some very poor and very bad ones amongst them.

But at present you have no plan at all. You have started this head in one way, and you will start the next in another; the only sameness in the ways being the utter want of system. Mere chance is greatly responsible for the manner in which you make the pieces follow. At one time you will indicate the profile but leave out the back of the

head till you have drawn the eyelids : at another time you will leave out the eye and ear while you are making the whole outline of the head and neck definite with clear details. Or in a full face you will draw one eye, then wander down the nose and indicate the mouth, then, perhaps, leave this to set a curl on one side of the head—while all the time the blank space for the other eye appeals to you in vain. You will at one point begin a shadow, then leave this to mark some detail in outline at another point, thus taking matters as they chance to strike your eye : and so your drawing advances in a state of patchy disconnectedness.

It may seem to you that the way signifies little if that in the end the thing be done ; that if at last you reach your point it matters not how you have scrambled there. But the question is—what *is* the point you have to reach ? What is it you should aim at ? You reply that your object is to copy this head. Yes, but your object should be to copy it in the way which will lead to the best result ; and which will also the soonest and most completely give you knowledge of form and light and shade. There is little value in a beginner's work when *done*—the greater value lies in what he learns in *doing it*. The impressions which go into your mind are more important than those which go into your portfolio.

I am not addressing myself only to young beginners—although I am endeavouring to make the errors intelligible to them. There are many of you whose methods of working have been formed but which may be improved, and there are many who are considerably advanced in regard to some matters in art but are quite beginners in regard to others ; and there are some whose work is eminently artistic yet weak in some quality we shall consider.

## II.

## DIVISION INTO ELEMENTS.

## COHERENCE.

THE subject may have many and various elements : as size, light and shade, proportions, shapes of masses, qualities of line, mechanical structure, colour, colour-tone, and texture. And, when we casually look it over, we usually take in most of these different matters all mixed up ; but when we begin to *examine*, we begin to consider its qualities separately, and we turn our attention first to one and then to another. If we had to give a *written* description, we should have to take the matters in some order, and we should have to examine and describe one quality with some degree of completeness before we considered another. It is in *this* manner you should take your subject ; and you should set down the qualities, as you go along, with coherence and completeness ; and thus advance with set purpose in an even way. The more orderly, simply, and coherently you can take your subject, the more perfect will be your copy and your remembrance of it.

## III.

## FIRST STAGE.

WE will take for our subjects the human skull and two heads. In beginning the drawing the first consideration should be :—

- (1) *The size the subject is to be copied.*
- (2) *The position it is to occupy on the paper.*
- (3) *Its large proportions.*

These matters are quite independent of the details of the form and of the light and shade, and therefore we need not burden ourselves with the consideration of any such secondary matters till these primary ones are disposed of. In this way we separate the difficulties and take them up one at a time.



This much is done in figures 1, 2, 3. *This is stage 1.* The drawings are complete so far as they go. They indicate the first set of facts. Taking figure 1 these are:—

- (1) The size the subject is to be copied.
- (2) The position it is to occupy on the paper.
- (3) The relative length and breadth of the head.
- (4) The angle at which the face lies.
- (5) The general character of the mean line of the face and rest of the head.
- (6) The position of lowest point of the back of the head in relation to the face line.

Here then, by the smallest computation, six measurements have to be made before that slight line can be drawn with sufficient truth to serve properly as a base on which to build. I think you will agree there is quite enough here to render at one time.

You might with advantage carry a number of drawings to this stage only, so as to obtain a firm hold of this method of beginning.

## SECOND STAGE.

WHEN you have set this down with a light free line as correctly as you can, turn your attention to the chief forms contained within these already rendered, and treat each of these in the manner the first were treated, viz. :—

- (1) Find the position it is to occupy ; and
- (2) Its relative size and mean form.

In each case set only this much down, and thus advance the drawing to stage 2 (figures 1, 2, 3). The drawings are complete so far as they go—they indicate the same kind of facts in all parts.



## THIRD STAGE.

IF the drawing is to be finished as an outline only, then advance each of these forms as you have advanced the forms from stage 1 to stage 2 : *i.e.*, develop these forms evenly and indicate the chief forms within them, and also in the spaces between them. Then mark in the whole with definite lines and clear details.

If the drawing is to be finished with light and shade, the lines need not necessarily be carried beyond stage 2 before the shading is begun. The light and shade should be begun and carried forward on the same principle the lines

were. First, the masses of shadow and half-tone all over the work and blended somewhat indefinitely—giving the mean tone of each part. Thus the extreme darks will be a little too light and the bright lights will be a little dark. Then draw in the darks and pick out the lights. In this way go on, adding the form within the form, advancing all the parts equally, and making them in outline and in light and shade, more definite and more definite till the work is finished. Thus obtaining the quality completeness at the beginning, and retaining it to the end.

\*            \*            \*            \*            \*            \*

Now do not for a moment suppose you have taken all this in; nor that I expect you to understand it thoroughly at once. There is great difference between merely following such matter as it is being pointed out and getting the knowledge so perfectly as to be able to apply it always. I anticipate that directly you put pencil to paper, most of it—supposing you have learned it by heart—will at once sink into some far corner of your mind and will remain there while you go on working in your usual way—outraging these principles violently and frequently. I anticipate that for some time you will thoughtlessly begin with heavy or smudgy lines, that you will begin another stage before you have completed one, that you will leave out important features and put in various unimportant ones: and, that when you are asked why this or that is missing you will feel inclined to say in surprised and injured tones: *How is it possible to do everything at once?* or, *It is not fair to criticise yet!* Thus showing you do not yet know this way, nor that it is a much easier way than yours.



## IV.

FIRST STAGE—*continued.**Relative position of the worker, the paper, and the subject.*

THE student should so place his easel as to leave as little space, sidewise, as possible between his subject and the paper: figure 1. One frequently finds him working with the subject so placed that he has to turn his head to look at it: figure 2. This adds greatly to the difficulty. I have often found a pupil working thus, and with his drawing in a great muddle, but on placing it in a proper position he has at once perceived his errors.



Another matter the beginner frequently neglects is that of maintaining the same point of view. He will copy one part when he is close to the paper and another part when further from it. The error here is of course least great when his paper is placed properly. When he selects his view he should notice the relative positions of a far and near point in the subject, or the relative positions between a point in the subject and some point either behind the subject or before it, and he should be very careful to have these points the same always. It is really astonishing how negligent some beginners are in this. They will take one position

one day and a slightly different one the next—then things get mixed.

A similar error is very often made in copying a bas-relief. The eye should be in a line taken at right angles to the panel, in other words, the panel must face him exactly. If it faces at all away from him the whole will be out of drawing. This does not strike one so much when looking at the subject as when looking at the copy,—we know the subject is facing away from us, but in the copy this fact may not appear, and consequently the result is ludicrous. Also the plane of the paper should be exactly at right angles to his line of vision. If the paper is at all slanting, foreshortening of the drawing, or of parts of it must follow. These matters are very simple but the neglect of them will necessarily have very considerable effect on the work.

The position taken should not be very near the subject. It is not possible to lay down an exact limit, but less than twice the length of the subject would in general be too near. Taking a statue six feet high, eighteen feet would be a comfortable distance. If a nearer position is required for the details the eye must be raised for any parts much above it, and lowered for those that are below it, in order to obtain the same view of those parts as obtained from the far position.

The work should be done on an easel, not on a desk, or table.

Figure 3 shows the worker's position in front of his paper: but the beginner usually poses as in figure 4. The latter position might be advantageous in regard to some very small or intricate matter—but such should rarely form part of a beginner's work. I have never yet seen a beginner who has not *persistently* worked much too near his paper. One would be inclined to be angry at this if one forgot that one

did exactly the same thing oneself. The root of this error is I think that the beginner does not realize the true nature of the matter he should aim at. In the first stage the essential thing is to set down that which can be viewed from the other side of the room; just the length, and breadth, and size of the whole subject taken as a simple mass. Now consideration will show us that if we get close up to the paper when drawing this we shall be more likely to miss it—we can see the shape of a haystack best from a distance, if we get very close we shall see little else but the hay, and we shall have to move our eyes about a great deal to follow the outline.

In this part of the subject all the student has to do is to look out for *big* mistakes. It is not a question *at all* for small matters—there is nothing to be peered into, and therefore, when the student finds himself getting close to his paper, and working as if he were dealing with something connected with a watch, he may take it that his attention is not on the right matter, for, if it were, he would not work thus. He may be exercising great care, but it is in the wrong direction. The tendency is for the beginner to fix his attention on some part of the line and then to mechanically follow it as it goes up here, and down there, and as he goes along, he gradually loses sight of the trail he leaves, and so he carefully wanders into error. *He should think little of his line and keep his attention fixed constantly on the shape of the space he is enclosing between the lines.*

He will find he can do this best when he works at arm's length. *What he has to cultivate is the faculty of diffusing his attention over the whole—to be cognisant of all the parts while he is working on one*, for the difficulty lies not so much in the separate parts as in the relation between them. To draw the parts badly in their right places is better than to draw them well in their wrong places.

## V.

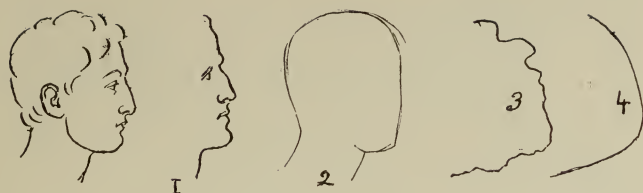
*The Size.            The Place.            The Mean Line.*

BEGINNERS frequently start their copy either too small or too large, and, as they proceed, their corrections usually either gradually increase or diminish it. Sometimes this brings it nearer the proper size, and sometimes makes it colossal, sometimes diminutive, and very often in the process it is shifted from its first position on the paper.

This comes from not first getting a clear idea of *the size the copy is to be and the position it is to occupy on the paper*. (See section III.) Stand away from your paper and consider these two facts only. Then put a couple of dots to mark the length of the subject and the place it is to occupy. Then study well the breadth it should have in proportion to this length, and also where the middle lies. You may mark these extremes in dots on your paper if you like, or hold them in mind: but do not begin to draw till you have these foundations determined, or, "ten to one," you will make some *big* mistake.

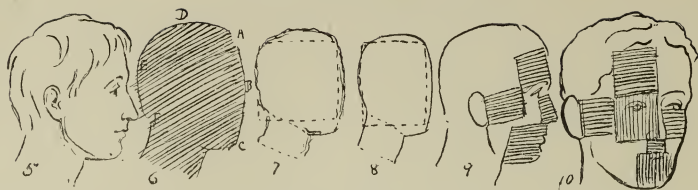
In regard to size of heads, even advanced students often tend to make them either much too large or too small. In case of this use your hand to fix the size. Thus: put your thumbnail to the bottom of your chin and see how far the little finger will extend over the forehead, then make the copy so that this span takes in a little more, the result will thus be a little smaller than life; and this is perhaps better than quite life size.

In this beginning (figure 1) you have burdened yourself with too many matters at once. You should have given all your attention to the mean line and large proportions as



advised. In wandering from point to point in the face you have lost sight of the shape of the face *as a whole*. If you now turn your attention to this only you will at once realize how much you have gone astray (figure 2), and that all these details are merely negative quantities. You should have got this foundation right first—then built on it. *Do not try to define the forms and find their places at the same time*. Always study the position first, then indicate it, and *then* define the form. What is meant by a mean line is shown in figures 3 and 4; the latter is the mean line, or direction, of the former.

Having settled the size and place, the attention should be directed to the shape of the form regarded as a simple mass—as indicated in figure 6. Now 7, although very wavering and untidy in its line renders this much more correctly than 8, and is therefore a better drawing. In indicating this matter consider the general character of the outline, but do not allow it to take your attention from the bulk. Take the subject thus:—the face is vertical, and its mean line an even curve—its length find: this much is given in the line A, B, C. Now suppose you draw the line A, D, E, F, from A, then, as you move your pencil along, think *chiefly* of the space that is being enclosed between the line which is being drawn and the other; then step back and criticise this matter *first*. In doing this you may find a



great help is to consider how large a square, or what kind of oblong, or what geometrical shape the part will hold. Thus: figure 7 will hold a square and an oblong: whereas 8 will take only an oblong and the lower shape is very different also. But do this in imagination only, do not mark them. Such tests employ in all parts of your drawings.

Examples of how to view the smaller masses are given in figures 9 and 10. It should be seen that a very little difference in the form will make great difference in the geometrical shape that can be drawn in it.

Also you can test relative lengths by holding a pencil at arm's length and sliding your thumbnail along it till it covers one length, then turning the pencil to compare this measurement with the other length. Care must be taken that the pencil is always the same distance from the eyes and at right angles to the line of vision. But one can hardly guage small parts thus.

To test the angle of a line in the subject lay the pencil along it—holding it as above—and note the point it passes through the outline. In the above the front line of the neck passes through the corner of the eye and the middle of the forehead.

Consideration of these matters should show the beginner that he must, of necessity, go wrong when he allows his attention to continue only in the line he draws, and that he must learn to divide his attention between this line and others, and thus watch the space he is enclosing between the points and lines.



## VI.

*Light Free Lines.*

IN these (figures 1 and 2) you have realized a portion of what was told you, but you have not set the matters down lightly and freely. And indeed it is not easy to deal lightly and *freely* with fresh matter. But you can draw *lightly*. These lines by their rigidity fix the amount they express; and it is difficult to correct or to add to them. They should but suggest the whereabouts of the points and spaces with careful approximation. It is a case of *somewhere close here the places lie*—not *here they are exactly*. I do not mean that you seem to regard the lines as quite correct, but that you have shut your matter up in a stiff diagram. These lines of yours are like railway lines; and a nice little job it will be to shift them. This error is really a serious one, and one which beginners are very apt to fall into.

I want you to consider this matter, and to make an effort to avoid it in future. Sometimes a little consideration is worth a great deal of work. Here I hope it will save much time and charcoal, and nearly all the bread you use—and with which you make the floor a paradise for chickens!

This weight and rigidity of line is caused most likely

chiefly by the difficulty encountered in drawing : being so occupied by following the copy the fact of the lines not having to stand in the finished work is forgotten : though frequently the beginner replaces these lines by equally heavy ones at the finish, which is a mistake again.

If the worker will begin with the intention of advancing the drawing as far as possible without erasing a line this tendency should soon be overcome. There is always far too much time spent in erasing. *Draw as lightly as possible, and let the errors stand* : most of them will model in with the shading, and the rest may be taken off all at once.

This elaborate cleaning in the first and second stages so much indulged in by the beginner is altogether a mistake, and really tends to get the work in a mess by injuring the surface of the paper, and soiling it by so frequently rubbing the material used into it : and it tends to make him careless and untidy in his work. Figure 3 is in a much better state than figures 1 and 2 : all the inner scribbling will work into the shading, and the outer lines can be got rid of easily with one rubbing when the drawing is more advanced.

The charcoal should be held as one holds a stick, but *loosely*, and not as one holds a pen ; work at arm's length without strain, and get nearly all the required movement from the shoulder. At first the pencil will probably shake ; let it shake : a light shaky line in the right place will do very well for the first stage. Afterwards the hand can be rested somehow ; but this should be done as little as possible ; it tends to cramp one. A good plan is to put out the little finger (as ladies sometimes do when drinking tea) and rest the nail upon the paper.

SECOND STAGE—*continued.*

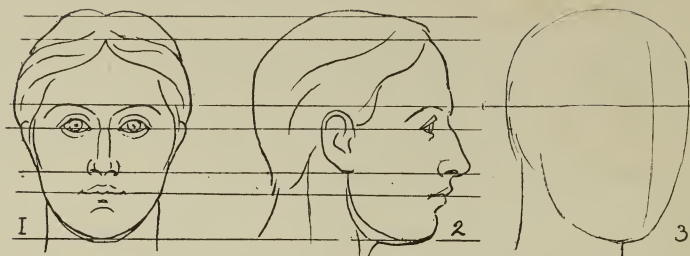
## VII.

*The Place.**The Size.**The Mean Line.*

Now indicate the position of the eyes in your outline. No! No! That is a long way out. You are in far too great a hurry to mark your paper. Do not try to get your knowledge and set it down at the same time—do not depend only on the rapid glance you give while your hand is on the paper; if you well understood your subject this might be sufficient to guide you—not otherwise. I want you to make two deliberate operations. Let your hand rest for a moment while you get the matter clear and definite in your mind. When this is done *then* set your knowledge down. You will understand the relative positions of the part when you can describe it in words. Stand a pace from your paper and study the matter. You find “the eyes lie in a line midway between the top of the head and the bottom of the chin.”

Here you have a definite fact, a measurement, the other was only a guess. Now set this down and proceed in the same manner with the other parts.

(2) The top of the nose is in the same line with the middle of the eyes: (3) the space between the eyes equals the length of the eye: (4) the eyebrow is about the height of the open eye above it: (5) the bottom of the nose is midway between a line taken across the top of the eyebrows and the bottom of the chin: (6) the top of the forehead is this distance above that line: (7) the upper lip is a third of the length from the nose to the bottom of the chin. Figure 1.



This is the way you should lay hold of such facts : and, when you have got them, you should endeavour to retain them—to which end there is nothing better than re-drawing the subject from memory. Such knowledge will help you greatly in drawing other heads—the differences in proportions are probably much less than you suppose.

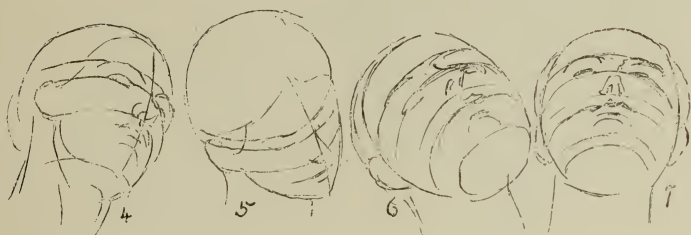
Where, in the profile, is the ear ? No, do not touch the paper and say “It is there.” I think this is only another vague guess. Now *where* is it ? “The top of it is in a line just below the eyebrow, the bottom is on a level with the nostril, and the front is about in the middle of the head.” That is right. Now look at its simple or mean line only, and mark this lightly and freely.

Work in this way *always*. As you gain experience you will make such measurements more rapidly. Glance round the line, do not look at the small bends and points in it ; indicate the length, and breadth, and general swing of the line. In fact treat these inner matters exactly as you treated the whole outer line.

Notice (8) that the distance from the front of the ear to the corner of the eye is a third of the face length : and (9) so also is the distance from the neck to the front of the chin, or nearly. Figure 2.

Figure 3 is a good preparatory indication for a three-quarter face. Learn that the middle line here is bent less

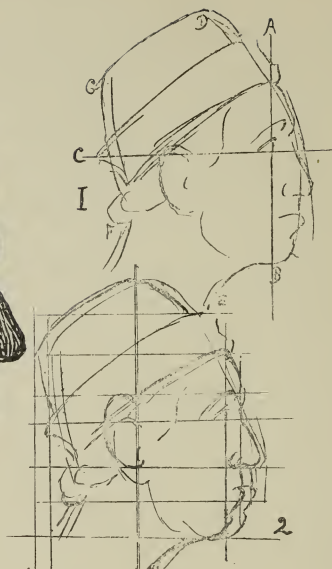
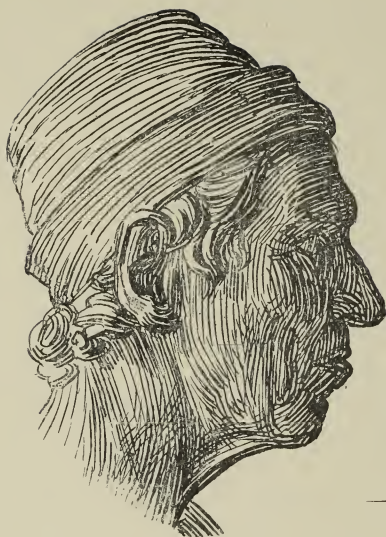
than in the side view: in the front view it is, of course, straight: the line across which may be set to indicate either the place for the eyes or the eyebrows, is always straight when level with the worker's eyes and the head is erect: but if the head is thrown back it curves, as in figure 4; and if bent forward it curves the other way (figure 5), and of course the other lines follow as do the hoops of a barrel when it is moved. The idea of so simple a form as a barrel may help you to the way the lines ought to go. Figures 6, 7.



## VIII.

### *The Fixed Point and Cross Measurements.*

WHEN the important forms are indicated the student should *fix some point then measure from it*. In figure 1 the point chosen is the lower corner of the eye. Now hold your pencil *vertically* and at arm's length between you and the subject, and so that one edge passes through the point, then note carefully the point the line passes through at A and B. Next see if a similar line taken through the fixed point (do not *draw* a line) in the copy will meet those points. In the copy we find the point A is about right, but that B



lies some distance to the right. We see that the lower part of the face projects too much. Do not rub it out but draw another line as near as possible in the right place at once. See figure 2. Now take a line *horizontally* through that point in the subject, note, as before, the extreme points it passes out at, then repeat in the copy. By this we find the top of the nose, the ear, and the forms at the back of the head. These four extreme points are not actually fixtures yet, for we may find as we advance that the spaces in between are too great or too small. See section V. In making any such correction we must be careful not to move them out of their *horizontal* line, and similarly we must be careful not to move the other two out of their *vertical* line because their positions in these lines are settled.



*No matter what the subject, as soon as it is indicated measure it definitely and exactly in the manner above.* If you make these measurements definitely on the subject before you touch your paper and keep them in mind while indicating it you will be less likely to draw wildly. But do not *begin* by marking various points and geometrical lines on your paper. Beginners are often taught to do this and there is a good deal to be said for it. It certainly teaches the importance of mechanically measuring: but on the other hand it teaches them to depend on a number of disconnected efforts rather than on a mental grasp of the position of the whole and the shapes of the masses. He should make this grasp first, then test and correct it by formal measurements—the continual practise of these should gradually enable him to make them with more and more ease and certainty, till at last he applies most of them unconsciously, and thus is enabled to do much more by a mental grasp of his subject.

Assuming that, in figure 2, the *chief* masses are about right, (figures 7, 9, section V.) and these “cardinal points” also, proceed to place the other points correctly in regard to *these*. Thus: C we have fixed; then take a vertical through it to find G and F; then take a *horizontal* through each to adjust them in regard to the point in front of the face they should lie level with. The ear is fixed; take a vertical through it to find D and E. The utility and importance of thus fixing a point, getting other points right with this, and others right with these, should be clear. The adjustment of the points one with another, carried on without this order, is less certain and takes longer: moreover considerable confusion is often caused by the worker getting several points right in regard to some point, and then moving this point to a more correct position in regard to others.

Having fixed all the important points by applying these

cross measurements, and the bulks of the masses by such measurements as given in section V., proceed with these matters to the details. If you find the drawing becomes confused repeat these measurements from the fixed points. The whole process should be a matter of measurements—not disorderly guess work. If a draughtsman were to mark all the measurements he takes in drawing a head the subject would certainly be obliterated by the lines of them. This may appear more complicated than it is—it means only the continued application of a simple process, and this is applied to all subjects.

Always find the middle point in every subject you draw. Indeed you should get this settled in your eye, or on the paper, before you start to draw it. Obviously it is an important measurement. But do not confuse this with what I mean by the “fixed” point: which is a point you should select from which to give definition. In many subjects you may conveniently do the definite work from the middle or central point: but often this point is on some unimportant or bald portion of the subject—in figure 2: it comes just above the ear-hole, and this is not the part that one would begin to define the work from. The point fixed at the eye is a better governing point here. It is an important part, and it is near to other important parts. The vertical line taken through it fixes more matters than would a line taken through the central point. Suppose one has sketched a profile portrait loosely, one would not begin the exact modelling and definition of the parts from a point situated somewhere at the top of the ear: one would rather make sure of the eye and go from it to the surrounding features—the most important portion of the picture. If the space between these and the ear were found to be too small, or too great, it would be easier to shift the ear than move

all the face for the sake of it, as would be the case if one worked from the ear.

Take the matter thus :—the central point should always govern the drawing till the definite stages are reached. Get all the important points and parts placed as truly as you can in regard to this point—being especially careful in regard to the point you intend to fix, then work from there ; and by your more exact lines and measurements fix other points and work from these.

## IX.

*Follow the design intelligently. Rhythm.*

HERE (figure 1) you have grasped much of the foregoing, but you are not following the forms in the best manner to cultivate a sense of design. Your subject is not mere shapes but forms ; (see page 1) and these I would have you follow with understanding. I would begin, and go on, in the manner following.

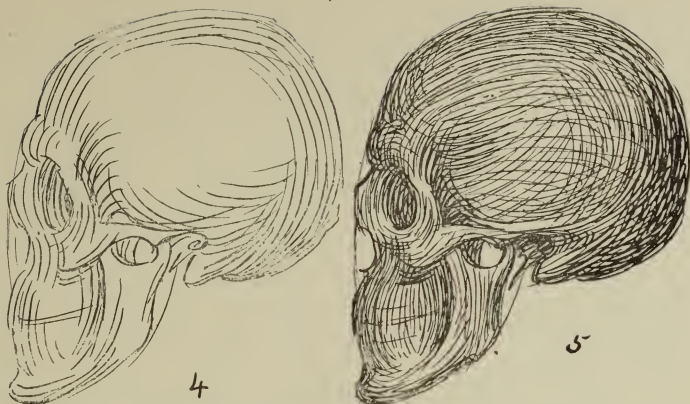
In the outer line of figure 2 the subject is the simplicity, the evenness, of the line, and the compactness of the whole as a mass (see page 19). Having realized this we will consider and indicate, the convolution of lines forming the orbit and lying around it (see page 10). And, having lightly marked this, connect it with another centre of form—say the ear ; then do the same in regard to the mouth (figure 3). By regarding only the mean lines, and working loosely and slightly, we have been enabled to do this so rapidly that we have not lost sense of the first lines while putting in the last. We have felt the harmony of the whole—the continuity—the flow of line—the unity in the character of the lines, their intention and compactness. You see now



that you were tracing no theme, you were not following the forms intelligently. And you see that, in order to get a sense of the whole in this way, one must work rapidly, else there would be so great an interval between the marking of the parts that it would be like hearing a tune played with a long rest between the notes—we should hear nothing but separate notes; and here we should see nothing but the separate lines. Harmony exists not in notes—or lines—but in the relation between them.

\* \* \* \* \*

Now we will go over and over the figure again in the same rhythmic continuous way—leaving all the parts equally developed each time (figures 4, 5) and go on thus developing it till all the bulks are suggested in this loose and plastic state: then we will begin to give definition, squareness, rigidity, and detail. Thus exhausting one theme before taking another and keeping our attention diffused over the whole before we concentrate our attention on the parts. The work may be started and carried on thus in tones only—with the stump, or with paint and brush: the manner is not dependent on lines, but free lines are excellent for the beginner on account of the repetition, and I think they convey my meaning to the reader.



The expressing of this quality of the clinging together of the parts—the expression of the thing as a whole—is very difficult in a complex subject and requires strong feeling for harmony as well as great knowledge of the parts. One can imagine that Velasquez, when painting a head, would have his attention so fixed on the whole effect he wished to attain as to be almost only semi-conscious of the details as he dropped his brush on them. Hence, on close observance, we often find the details are not perfect diagrams; but viewed from a proper point, and as portions of the whole, they are superb, refined, and delicate in the highest degree—which is true also of the great Turner and others (see pages 46 and 47). The appreciation of such work tends to the student's advancement, but for him to attempt to finish with such freedom would not, as he would get little else than freedom—which is a cheap quality when alone. Such artists finished their early works with most mechanical precision in the details, and in this way they attained that knowledge of the parts which afterwards enabled them to so fully and yet so lightly suggest them. It

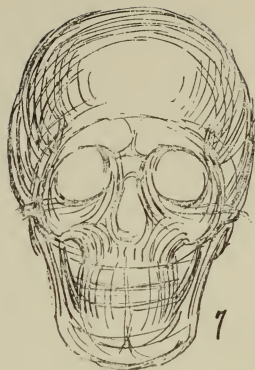
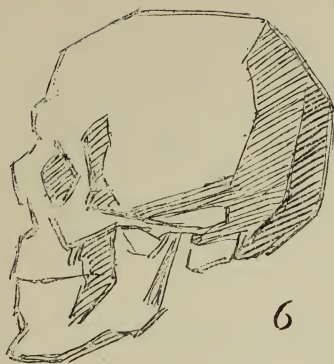
is hardly likely they had an idea of changing or developing their style thus, but no matter which style the student most admires he should finish in their former manner.

But this is for the consideration of the advanced student, whereas the preceding is for quite the beginner also. Obviously one who has practised but little cannot even aim at *finishing* a head lightly, freely, and with retention of the effect of the whole—it would be like a five-finger exerciser trying to launch into a grand march. But, with effort, he will soon be able to go some distance in his study thus—even if only so far as figure 3: and then after a time, to the amount indicated in figure 4: which, being in soft charcoal, may readily be rubbed down to tones as a ground work for slower exactness.

To work thus necessitates more pre-consideration, a more complete grasp of the matter to be set down, than does the slow, wiry, and patchy manners the beginner does naturally—and which he is not only allowed but frequently taught to do. In the latter way he moves his pencil along a little then looks at the original—to see if the line goes up or down—then moves his pencil a little further—then looks up again—and so on. Or he considers two points in the subject and the angle of the line between, marks these on the paper, strikes in a straight line between, then takes another point, strikes in another line, and so on. The former manner is illustrated in section I: the latter is called “blocking in the forms.”

This angular work which is much employed and taught, certainly tends greatly to prevent or correct flabby roundness in drawing by calling attention to the points: but it often carries him to the opposite extreme, and makes his manner patchy and harsh—another natural tendency of the beginner. This system of work is shown in figure 6:





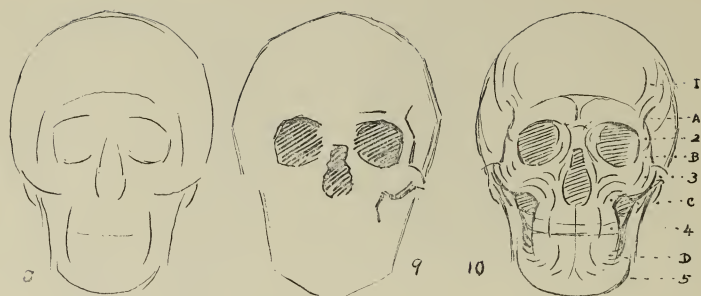
The feeling with which the subject should be developed—of the forms passing one through another—the grasp which should be taken of the whole—I have endeavoured to express in figure 7.

The intelligent student will perceive that he is not being told here merely that he should draw lightly, freely, accurately, and with a sense of design. The endeavour is to show him these qualities that by the study of them he may learn to draw thus: and to show him the manner in which he may best learn them. If a beginner attempts scratching about rapidly in this way he will probably develop a sort of chaos, still he may learn something in its production. Speed and freedom are qualities he should aim at, but it is of no use to run wildly all abroad. Hurry and carelessness end in confusion. The endeavour is to set him working in the best direction—he should go with what speed he may command.

But we have run off into matter which belongs to the third stage in the progress of the drawing—we must get back to our simple rhythmical lines.

\* \* \* \* \*

Compare figures 8 and 9. There is about as much



work in one as in the other, but the perception, the thought, that guided the former is different from the latter. In the former the upper part is guided by a sense of the lines sweeping round in a circle: and pointed round by the cheek bones and the end of the nose bone: of the sides of the jaws swinging from this: of the direction of the forms at the brow following, in some degree, the line at the top of the head: of the mean lines at the sides following the sides of the head: of the line of the mouth following the lower indication of the circle: of the chin repeating this, and, with the side lines above it, suggesting another circle of form. In the other the outer line is traced cautiously and with more details—rather exaggerated. It is perceived that the orbits are two holes opposite one another, and about in the middle of the head, and they are made as disconnected as are the hoofs of a horse (see page 18); one side is advanced far beyond the other—showing a lack of feeling for balance. In the end much of the qualities above will appear, but they will not have been felt by the worker, and there will be still something of the wooden commencement—for one can hardly express what one does not feel. Yet this may be taken as representing the method of a great number of draughtsmen and painters.

You may draw forms, and draw, and draw them in a very bad manner till gradually the character of them gets fixed upon you, and so you acquire the sense of them by habit: but if you begin with some knowledge of them—some knowledge of what you have to learn—you will the sooner reach that point, and be more likely to go beyond it.

Always endeavour to get a balance, and to preserve it, by thus working from side to side—partly because when one has made the examination and has indicated the form on one side one is ready to repeat it on the other, even though it be not exactly the same view of the part, and because, by so doing, such expressional qualities as balance, symmetry, repetition, and unity are suggested. The slightest sketches, or “scribbles” of great designers exhibit these qualities. The copying could be, and is often done to some degree of excellence with practically no degree of this appreciation—by mechanical measurements only—but the appreciation acts as guiding and examining knowledge. And moreover in working thus the student stores his memory with elements of harmony which will influence his composing and designing.

Now we will advance figure 8 by completing the orbits. Notice how the nasal bones sweep down between them and how the modelling above them follows their lines. Then we will strike in the neck (A) on each side above them; the neck (B) on each side of them, and the necks (C) below them. Here then we have drawn in six “necks,” one after the other, surely we shall remember this matter better than if we had followed the subject in the manner figure 9. And in doing it thus we are brought to realize that we are putting hollows between convexities, and we dwell on the swing, the continuity, the flow of the form produced. Figure 10.

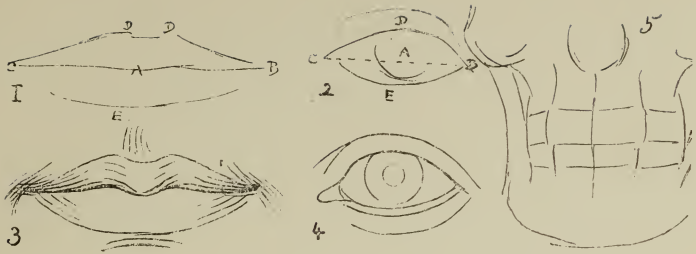
Thus the upper side of the forehead is convex (1), then comes the concave (A) : then convex (2) : then concave (B) : convex (3) : concave (C) : convex (4) : concave (D) : convex (5) : (see pages 6, 7). Let the student take the skull, turn it about and examine it in this way and I think he will find it is not so uninteresting a subject as it may have appeared. It is a good one for the beginner as the forms are definite and he not only learns to copy and learns design but also he learns an important part of human anatomy.

### THIRD STAGE—*continued.*

## X.

### *Outline Drawing.      Pointing.*

IN the preceding stage all the parts should have their true relative sizes and positions clearly indicated. Do not finish them by putting your pencil on a line and leaving a wiry track behind—as shown in section I. : nor yet jerk from point to point in angles : but begin by examining a feature carefully, and noting, or marking the points of it exactly, then work through them with a characteristic line. *This is an application of the matter in section VIII. to the details.* For example :—Take figures 1, 2, as features loosely drawn in a head. Then do not begin at one corner of the eye or mouth and wave or jerk the line along to the other corner, but work as indicated in the figures beneath them. Thus :—Is point A *exactly* in place, if not put it there : are B and C correct with A, in regard to distance and height ? Then where, exactly, are the highest and lowest points in regard to these—are they at D and E, or where ? To define the eye or any feature without such knowledge must end in



error, or chance correctness—and such correctness is rare, and is not art.

When the subject consists of a series of forms do not draw one, then the next, and so on, but make divisions between the numbers. A dozen bricks can be more easily copied in their places by first marking them off in threes or fours: or, for example, in figure 5, the chief divisions of the teeth, the front and the sides, are fixed, and now but little error can be made in marking the positions between them. The tendency is to go from detail to detail, because it is easier to look from one little matter to another than it is to take a comprehensive survey and fix “the landmarks” in the subject—but doing so gets things more truly and more quickly in their places.

Outline drawing is not limited to the edges of the forms where they turn out of sight, for, if so, even the lowest line in figure 4 would not be marked, nor yet the iris: any important modelling may be suggested by a line, or two or three parallel lines—as in figure 3.

## XI.

## SHADING.

THE pupil is usually instructed to make a firm, clean and finished outline before he begins to add shadow. The reason being to prevent his going astray with the shadows and to keep the whole neat and tidy.

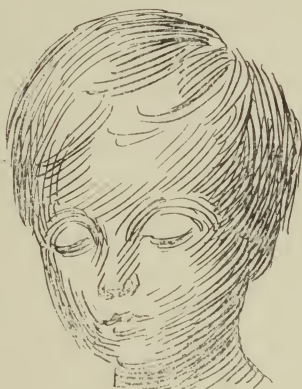
The principle observed by practically all the best artists is that of giving definition to the lines or edges, etc., *last*, and this principle is so important that it has always seemed to me it should be taught him directly he begins to shade his work. If the teacher's method in his own work is to fix the lines first and work from them then he will teach that. Anyway I think the system is a wrong one. If he fixes the positions and the mean sizes and shapes of the parts carefully he should then be able to continue the drawing by means of tones—or lines representing tones—else he should practise doing it. Frequently one hears a student exclaim that he has done the *drawing* and is about to begin the *shading*! Until he realizes he is to draw with the tones he had better keep to outlines. If he gets his work in a mess the mess should be pointed out to him—if necessary. He should struggle with the difficulty (if he finds it one) from the first—not avoid it by accepting and developing a very tight system avoided by good sketchers and colourists.

In shading, there are three ways to treat the subject. The shadows may be dealt with and the colour-tone left out—as if the whole were white: or the colour-tones may be shown fully, over outline only, or with little shadow: or the full shadow and colour-tone may be undertaken.



In most cases it is much easier to make a pleasing drawing in the second manner than in the third. Many pupils are trained to this as the results are more effective: but, of course, little is learnt of light and shade.

Shading the subject when it is against a ground very different in tone from the paper is more difficult unless a similar one is added in the study—which is usually unnecessary trouble. The light should so fall as to show the roundness of the head and the forms of the parts clearly: violent contrasts of light and dark should be avoided by the beginner, as these make the understanding of the parts more difficult.



Begin by studying your subject till you have properly realized what should be set down first. Suppose the original to be as figure 1. Here the light falls on the front of the face, and from this the tone begins and deepens as it goes round. Look at the mass of light, and, *while looking at it, consider the difference between it and the mass*

*of tone which surrounds it.* Stand back and consider this till you feel you have grasped the matter perfectly: then try to get it in with simple and rapid strokes of the charcoal, and only slightly suggest the smaller shadows: figure 2. This stage is parallel to stage 2 in outline: the line and the shade are now at the same degree of advancement.

This could be done a little quicker with straight lines only—like those on the side of the nose: but if the true directions are slightly indicated it does not matter if the lines show slightly after they are reduced—indeed generally it makes a much better ground to work over than if they did not.

Or the work could be developed as on page 71. I recommend the first way because the tones are arrived at more rapidly. But the student may sometimes work in one way, sometimes in another—only the styles must not be jumbled together. This unity in the character of the work is a quality he should learn to appreciate. The straightness of the lines on the nose here is really a mistake, but as they make only a small portion, and as the whole is to be reduced, it is a negligible quantity of error: for, although these principles are to be regarded as fixed, a rigid application of them is not to be expected.

In getting this general tone beginners frequently object that it causes them to lose some of their lines—as in this, the ear and line of the jaw would be likely to be absorbed—if they are so little advanced that these lines were got with much difficulty, they must avoid losing them by deepening them before they vanish, or by touching in a point or two of shadow there as they go along.

Now, with the same free strokes, put in all the dark shadows to their full strength, keeping them together, or continuous. Thus—suppose you begin by touching more

dark in the eyes, then do this to the nose, mouth, ear, and under the chin : then advance the intermediate tones so as to connect them, and treat the hair in the same manner. Or, instead, you might advance by gradually deepening all the large and strong shadows, and putting the smaller darks in last. But do not mix the methods. Endeavour to develop the whole evenly and harmoniously. Beginners are apt to put in a bit of shadow here and there, and leave gaps where shadows ought to be between. This makes the advancement more difficult—because a blank portion, or one out of harmony, influences the rendering of the tones near it by contrast, and when filled in or corrected, they may be found too light or too dark. Now, either by means of a paint brush, or your fingers, reduce the mass of lines to simple tones—or nearly, and graduate the charcoal over the mass of light, so as to continue the roundness and to make the lightest parts a little darker than they are to be when finished. In doing this you should not merely be rubbing the charcoal down into even tones, but be bringing it more nearly into its place and suggesting more modellings. *This should leave the lights a little dark, and the darks a little light.* If the darks rub too light draw more charcoal into them.

Now criticise the broad contrasts, and all the parts and their mean tones severely : it is in that plastic state in which alterations, or adjustments, will not cause complications.

Putting the drawing close to the model, and stepping back, so as to make a fresh and simple comparison of the two, will help you greatly in discovering errors—both in lines, and in light and shade. This should be done frequently. The beginner's tendency is to work and to view things in a cramped manner.

## XII.

## DEFINITION.

WHEN you have thus criticised it and have got it as right as you can then begin to give it definition. Figure 1 is in this state. Now take a piece of soft bread, work it into a suitable shape between your thumb and finger, then study well the position of the largest of the bright lights and take this out with a stroke or two. Then take out the other lights and touch in the extreme darks in the same decided manner. Thus—figure 2.

These lights and darks should have *form*, not be mere irregular patches, they should be *smaller* than required to be when finished so that they may be developed by touches being added to them. These extremes of light and dark show us how deep the half tones should be, they serve as the “fixed points” in this matter. If we were to go from tone to tone we should most likely arrive at the black or the white before we had reached the darkest shadow or the brightest light—as the case may be. If the student works with an idea that we can get the full difference, or contrast between all the tones in the subject, or with no ideas on the matter, he should learn as much as he can from page 41. We have to take the matter thus:—The white paper stands for the lightest part, and black, or a dark tone stands for the darkest part: then we find what position in the scale between these extremes is occupied by the tone we are engaged on: and then, in the copy, we put down a tone which bears the same relation to these extremes as that tone in the original does to the extremes there. *Study this well* or you will find yourself matching some







tones in a *direct manner from the original and some tones in relation to others in your drawing*. The result will be confusion—the cause you may not perceive, but the effect will be apparent. Such matters as these are not understood properly in a moment: they require thought and practice. What I have said should help you to arrive at them much more quickly than you would alone.

Having now the mean, or general tone, and the extreme lights and darks as fixtures, proceed in this way to model the parts in between them, and so bring these disconnected lights and darks into harmonious relation. Do not concentrate your attention on each part and finish it, but define the chief features in each part; thus continuing to advance the work in stages and to maintain a balance in the degree of finish at all points.

### XIII.

#### SELECTION OF SCALE OF TONES.

SUPPOSE we copy a white cast the shadows of which stand out light against a grey wall, the white paper which stands for the high light may be as white as the plaster or even whiter, but the plaster at that point receives a full light whereas the paper receives but a half light or three-quarters light.\* Thus *our* high light will be the same tone as that part in the object which lies in a place parallel with the plane of our paper. Now if we show the *full* contrast between the high light and the next tone and so on to the darkest shadow and from this to the still darker ground, working thus from tone to tone, we shall find that pure black will

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\* If the paper receives a full light it will then equal the high light, but as this light falls also on the black parts there is no increase of strength.



scarcely cut the casts edge so sharply as the grey wall does, and thus the broad effect of grey and white will have been lost. Figure 1. On the other hand, if we begin by rendering the true tint of the wall and the full contrast between it and the cast regarded as a *mass*, we shall have to make the latter almost flat white. Figure 2. To combine these truths is quite impossible. Students frequently become confused by first taking one view and then the other. They will often work down from the lights, tone by tone, then after a rest it will strike them that the whole is much too *heavy*, and then they will begin working backwards. Then again, after a rest, they may start again from the lights and so get the thing all in a muddle.

In an ordinary study I would avoid both extremes and take a position somewhere midway between them. This will allow sufficient depth to model the parts clearly. The very light treatment seen in some of the best work should

not be imitated by the beginner, for unless the worker knows the parts well the result is emptiness. The artist indicates the projections yet often in so slight a way that the contrasts would be difficult to demonstrate. Having made the selection, set down the broad shadow and half tones only, producing a fair contrast between the simple mass of light, half tone, and shadow. Judge this carefully, then regard these general tones as fixtures, and make the other tones in proportion to them.

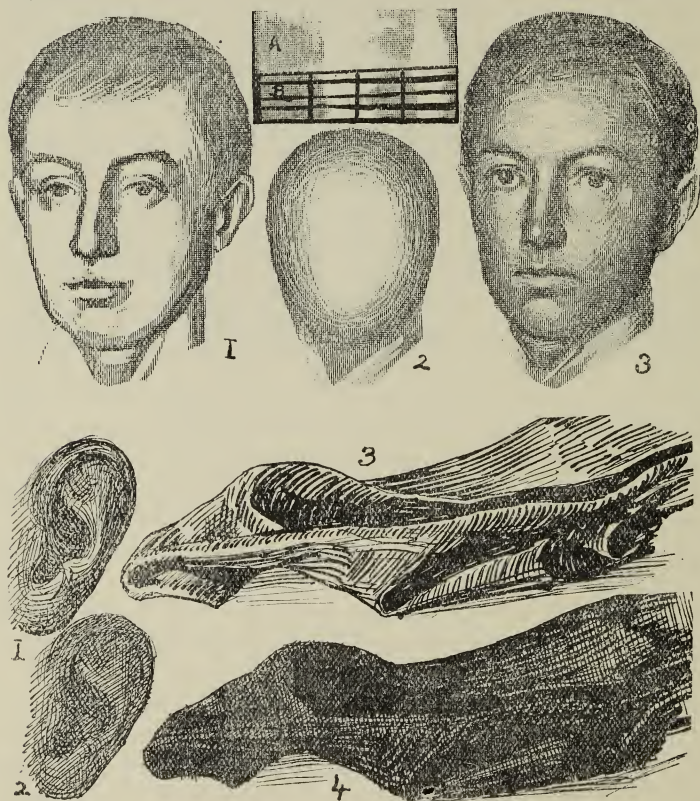
#### XIV.

##### *Diffusing the Attention and Directing the Attention.*

IN section XI. I advised the student to *look at one part and consider another*, so as to realize the contrast between the two tones. This is such an important subject that I wish to dwell on it more fully. We have a tendency to concentrate our attention upon the part on which we are immediately engaged: and also to be unduly attracted by anything that shows brightly and clearly. It will be seen that the tones A are more striking than the tones B—because in B our attention is attracted by the black lines.

Figure 1 is a beginners drawing. The dark modellings in the front of the face by contrast with the light near them evidently caused him to exaggerate them. This is a very common error. I advised him to stand back and to pay no attention to these modellings, but to concentrate his attention on the tones surrounding and enveloping them—figure 2: then to *carefully* compare the tones in front with them. When next I saw the drawing it was much improved. The true tones were as in figure 3. In this case the background was rather dark, and therefore, by contrast, the dark tones

near it appeared lighter than they were, and the dark front tones, by contrast with the light, appeared darker than they were.



Figures 1 and 2: an ear in shadow. The first is viewed in regard to the shadows near it only: the second is in regard to the strongest lights and shadows on the head. If

the subject were the ear only figure 1 would not be incorrect, but it would be bad as a portion of the whole. This is the mistake the student usually makes, especially when finishing. He does not subdue his smaller tones in regard to the broad contrasts.

In the black drapery, figure 3, the contrasts are drawn chiefly between the lights and darks in it: whereas in 4 the contrast is chiefly between the drapery as a mass and the white ground.

Either view may be taken, but perhaps one somewhere between these extremes would be preferable. The principle to be observed is that in a subject made up of many parts the same view should be taken throughout.

It is usual for the beginner to greatly exaggerate reflected lights—especially when they are between dark shadows. This is because of the contrast produced. The beginner endeavours to get the full strength of this, with the result that he makes it nearly a bright light. I have often, in reducing a reflection in a drawing till it was only just perceptible, elicited an incredulous expression: "Surely that *is* very light there! I see it *very* light." Yes, it *is* very light—and if we were drawing this part only we would make it so, but we have to take it in relation to the high lights also. Fix your eyes on the lightest mass in the subject and without moving your eyes consider this part and you will see then that it appears *very dull*. You have to learn that as it is not possible to follow the full contrasts we must go as near as we can to the *proportions*.

When people talk about "all one has to do is to draw what one sees," one feels that a little clear knowledge of these matters would cause them to think more before they speak.

A consideration of this matter and of that on light and



shade—page 41—will enable you to understand fully why it is so much easier to copy pictures and drawings than nature, and you will realize that doing so is not good practice. In art the contrasts are so slight that they scarcely attract the attention from the lesser, and diffused tones. No one in copying figure 3 would lose those tones as was done in figure 1, from nature.

## XV.

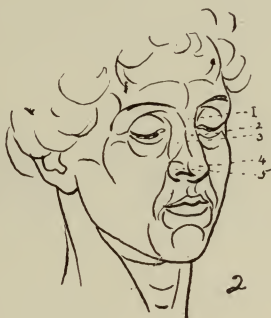
### CRITICISING.

THE beginner possesses much more accurate knowledge than his work exhibits. He frequently draws a part quite absurd in size, shape, or position, and leaves it so, yet on his attention being simply called to the part by asking him what is wrong with it, he will find one or two errors—and very often without looking at the original. He does not sufficiently criticise his work. Often I have removed the original and asked the worker to tell me what was wrong in his work. Thus:—What is wrong with the eye? “It is too near the nose!” What else? “It is too small—I think” And what is wrong with the ear? “Too narrow”—So on in regard to various parts in the work, in line, and in light and shade. The worker, in tracing the lines from point to point, often criticises only from point to point, and the above examination is quite another view.

I am not referring here to negligent pupils only, but also to careful ones. The lesson is this—when you have done some work step back and criticise it without looking at the original: fix on some part that appears wrong, then refer to the original. And go all over the work in this manner. In this way you will be bringing all your knowledge to bear upon the subject.



The following are errors you are very likely to make in some degree—a study of them should help you to avoid or correct them, though your drawing may not exhibit them so strongly. Run through these matters with your work before you and see if any will help you to improve it.

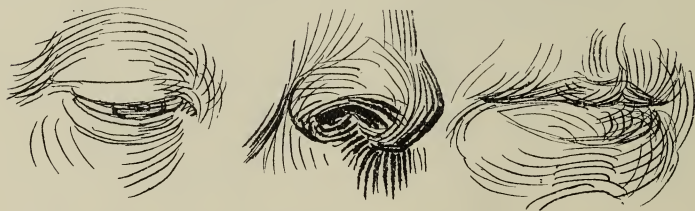
*Emptiness.**Flabbiness.*

IN this the parts are smeared or dragged one into the other. The eyebrows run into the nose: the forehead and nose run into one another; the mouth is indefinite at the corners. There is no solidity, no definition anywhere. The whole thing looks as if it could be squeezed into any shape. The qualities lacking are dwelt on in figure 2, where we see there are five distinct parts to the nose: that a "neck" between the bridge of the nose and the forehead separates these parts. No matter how soft the effect required the

subject should be examined in this way. Go close, and make map notes of the parts, as below: then step back and try to add this fresh matter to your drawing. When the beginner has a fair knowledge of the head and can draw it with some degree of ease, some highly finished pencil studies of separate features will be excellent practice.

Consider also the relative importance of forms. In the head below the jaw is feeble, and a little twist of shadow, which was exaggerated and misplaced, breaks the usually clear edge. One should take the best view of the parts.

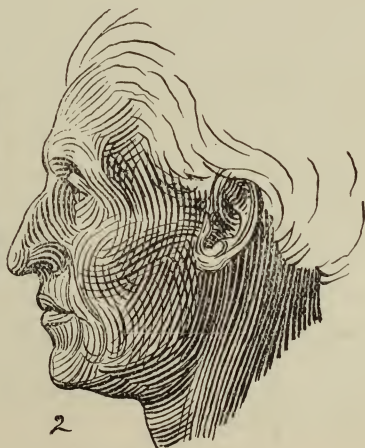
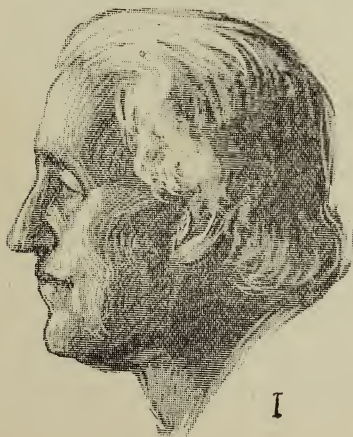
See also "*planes of forms*," etc., following.

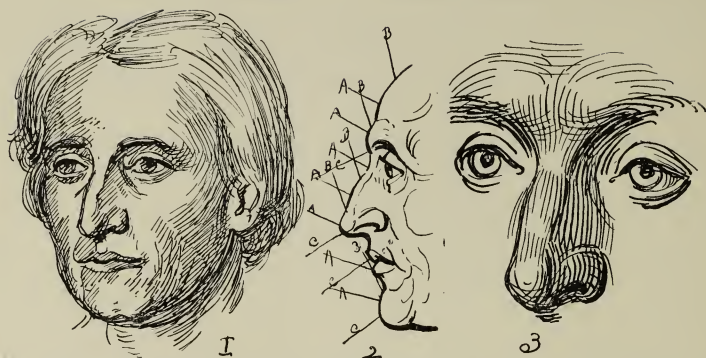


*Want of Direction and False Direction of Touch.*

THE beginner's drawing below exhibits a common error: figure 2 is the quality which the worker did not perceive. Students are often directed to slightly outline the edges of the shadows in the beginning of their drawings. To terminate the shadows with correct form at their edges is of course important: but the most difficult quality for the beginner to see is the continuation of the forms through the lights and the shadows. He naturally sees the subject as patches of lights and shades, and this outlining tends to make him dwell on this view and to give false direction to his touches. A great deal of teaching is based on the principle that if the forms of the lights and shadows are

followed accurately all the form must be rendered accurately. "*If.*" But the shadows do not always express forms—shadow from one part may fall on another, and then the tone and direction have no connection with the form there. To shade harmoniously with broad lines, the lines must go as much as possible in the direction of the length of the forms ; shadows often cut across them, and if, with lines, their directions were followed the lines would often meet discordantly. Tones can be manipulated to have no direction in their textures, but unless they are worked with a sense of direction they will most likely be fitted together badly. And the free use of point, stump, or brush, leaves a grain, or the touches show, and if in the shadows, half tones, and lights, this texture does not blend sufficiently, there is an expression of disconnectedness which injures the form and makes the tones less like graduations of shadow and more like substance—a quality to be found in much work which otherwise is excellent.



*Flatness.**Vacant Spaces.*

THE confusing effects of contrast are always before us and a great portion of the art is to guard against them : to direct the attention to the various matters and not lose sight of one because another strikes our eye more strongly. We do not put things down as we see them, but as we feel impressed by them, and unless we understand our subject and pay attention we are apt to be unduly impressed by some quality which is of only secondary importance. A face may have the light full on it, and stand out brightly against a dark background ; the contrast here is so great that the beginner's attention is often so fully taken by it that he loses nearly all contrasts between the tones in the face itself because in comparison these are as nothing, and in consequence such tones which may be very important are frequently left vacant spaces. Here is a drawing in which there are many such. You see that we could draw lines from the top of the forehead to the tip of the nose ; also from beneath the eye to the mouth ; and across the chin, and down the edge of the cheek, without meeting with any variation.

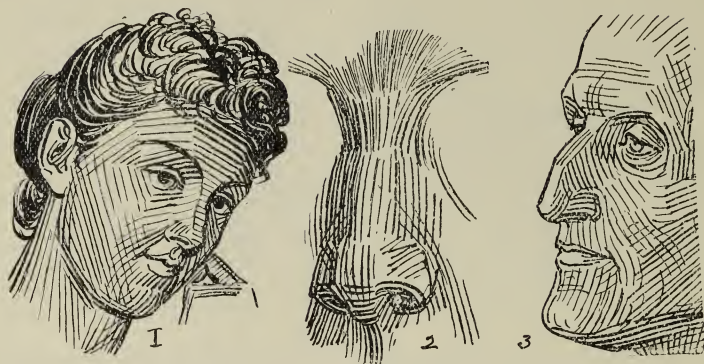
If you find any such spaces in your work *know that they are wrong—because they are flat*. Regard your drawing as parallel to a written description. Taking it thus, in the drawing it is stated that the nose and forehead are a straight line!

It is not difficult to criticise the work thus, and you should always do it. When you have found some flat spaces set to work definitely to learn the forms that should occupy them. To do so there is no better way than to look at the part *in profile*; it is easy enough to see the form when it projects in outline; and the knowledge gained by the observation will help you to deal with the flat spaces.

Hold up a bit of white card, turn it about till you get the brightest light on it: then as you turn it from this angle it must become darker. Realizing this should help you to fully understand that those spaces which, at a glance, appear one tone are not so really.

In figure 2 the arrow represents the direction in which the light falls. The parts lying at right angles to this are high lights. These are "A." Then all the other planes—as "B," and "C," must be darker. Consider all the different planes here and the distinctness and number of the parts: make a pencil note of this, then go back to the first position and study the light and shade and refer to your note till you perceive clearly the variation of the tone and its signification. Figure 3 is what you have left out along this line. If, in this way, you treat all the blank and flat spaces you can find, you will learn a great deal more than you have by sitting stolidly at your easel and patching on lights and darks without finding the cause of them, and allowing the effects produced to pass without this criticism.



*Want of Length in Lines and Planes of Forms.*

AN important quality frequently lost sight of is the flatness of the curves and surfaces. This is the true quality of which the flat and angular tendency produced by coarsely "blocking in" the shadows, and the qualities pointed out in the two sections above, are perversions.

This quality is exaggerated in the accompanying diagrams. Study the form from this point of view. Note the *front* of the forehead: the *sides* of the forehead, the planes of the temples and of the cheeks: the plane of the front of the nose and the sides of the nose. There is this mean flatness in the parts. The form is not mere waving lines and roundness: nor are these planes vacant spaces—nor have they box-like joins. To combine this with the easy flow of line is what we have to aim at.



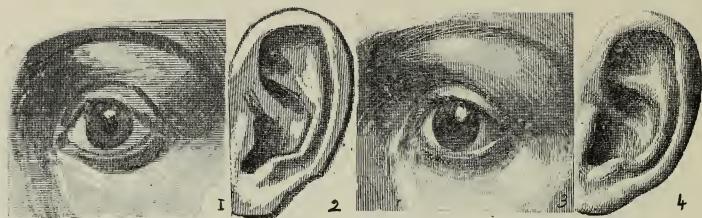
*Formless Shadows and Broken Lines.*

IN this the shadows, if outlined, will look like geographical maps—mere irregular patches. This is laid bare in the next figure. Look over your work in future in search of this bad quality. You can make the examination regardless of the model: any such patch you can find blend with the other tones, then rework it. If there are many such patches reduce the whole and work up afresh. First study the four sections above.

Another error, co-relative with this, is that the lines are neither continuous nor suggest continuity. Forms do not stop short in this broken manner: they branch into others or spread into the surface, or terminate somehow gently.

*Harshness.*

A SUPERFICIAL view set down with decision. A view in which all the subtle modellings and connecting tones are

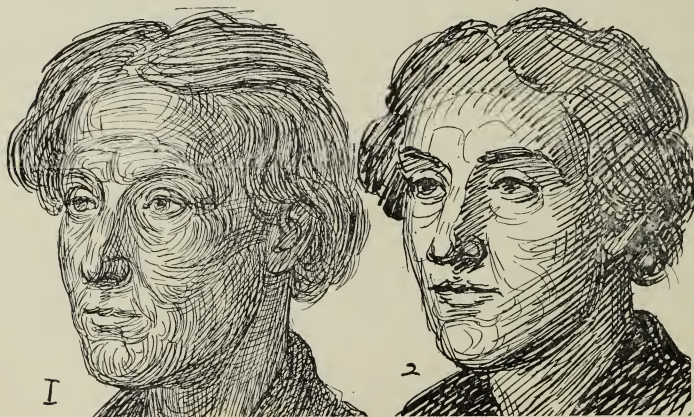


left out. Which is represented by the beginner's drawings 1 and 2. These show a great deal of carelessness—and capability of doing better. He would have done the work much better had he made an effort in the direction shown in 3 and 4. A careful study of a part should teach him more respect for his subject.

*Want of Breadth.*

*Mappiness.*

*Dullness.*



THIS is the opposite fault to the above. Here you have made the forms in the lights and in the shadows so clear

that they break up the broad tones and destroy the roundness and simplicity of the whole: in other words, while considering all the modellings you have lost sight of the roundness of the whole, and the prominence of the chief parts. Step back and compare your masses of light, half-tone and shadow with the original, and look at the original in the manner indicated in figure 2 page 88. Then look at each part in this manner.

The next figure shows what you have omitted.

*Inconsequence—Scribble.*



MUCH of this is done very often by rapid and clever workers, especially in original work and sketches from nature. They will start with lines and shadows which have strength and purpose, and then, of a sudden, they will scribble in others which have scarcely any meaning, and scribble in accessories as if it were quite right to do them anyhow—see the lines on the head, bust, and ear, figure 1. There is much more work here than in the correction, figure 2. “But I thought in just a slight sketch it doesn’t matter about drawing all the parts correctly.” This is not the way to look at the matter. The thing is to acquire the habit of expressing as much as one can with the lines one uses in the time expended. Now and again you will see what appears

much like this scribbling in slight notes by great artists—but generally, on examination, it will be found either to represent form or shadow, or to be the first notion which was worked over. Anyhow, they would not advise you to take it as a pattern, or to allow it to become a habit: and, moreover, we must bear in mind that even great artists make mistakes, and often none know it so well as themselves. Depend on it they are always students.

*Unconscious Caricaturing.*



A TENDENCY to exaggerate peculiarities, and to distort rather than to take the best view of the forms is an error which should be corrected by a study of fine form. Figure 1 is a beginner's drawing: figure 2 was like the original.

Do not endeavour to idealize all you copy: but avoid ungraceful momentary actions and conditions, as the biting of the under-lip, and the tilt of the hair at the top of the head, in the above. Notice also that the hair being brought to the level of the chin makes the whole less pleasing than when above or below. And remember that the model in

sitting often takes a slightly strained position, or becomes tired and drops into one, and this affects the neck and the form from the ear to the chin.

*Woolliness.*

THIS may be an openness of texture which breaks up the forms so much as to make it all loose and undecided, or it may be that the grain is close, but the forms have no definition and the edges spread like strokes on blotting paper. It is often mistaken for the true softness which is correctness in gradations. A little well-directed stroke shading will often neutralize this. See page 93.

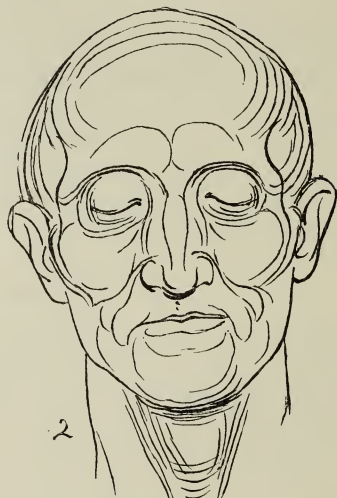
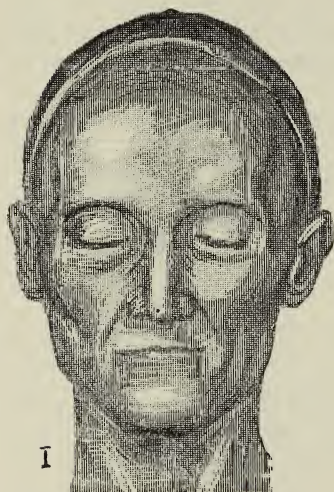
*Hardness of Finish.*

THIS is the opposite quality to the one above, and is generally the result of an effort to give exact form to every bit in the subject and want of the power to do it freely. In a student's work it is a fault on the right side : but it is one he should, of course, endeavour to reduce. He peers into the part till the form becomes quite clear, and then he makes sure of expressing it clearly. The slight exaggeration of this at every point added to the smoothness of surface, which comes from laboured work, makes the whole tight.

To a student who is conscious of this in his work I would suggest that he should study the effect of the looseness of the skin, and the veins which tilt it almost imperceptibly and make a texture which slightly breaks up the delicate modellings: and that, when, to make sure of the form not clear from his position, he goes close to his subject, he should remember it should be represented as it appears from the distance he views the whole.



This hardness, coupled with exactness, is a quality one finds in advanced workers : a very different quality is the one below. Figure 2 is a map of the original. It will be seen that a considerable amount has been lost sight of.



The darks could not possibly be flat, as they are represented, because the planes of the parts present very different angles to the light (see "Flatness"). The "modelling" of the forehead was mostly a following of soiled markings on that part of the cast. I have seen this done frequently by students who have considerable power of imitating. Nothing could show more fully the need for intelligent examination. Consideration should make clear to the worker how much he may learn by making maps in the manner of figure 2 as soon as he has his drawing in the first stage of shading.



## XVI.

*Degrees of Finish.*

WHEN the beginner finds that further working does not improve his subject it is of course time to leave it and make a fresh effort. But beginners often get into the habit of throwing aside their work when an effort in the direction indicated in section XV. would carry it forward and increase their knowledge.

My experience, as to the tendencies of the beginner in regard to finish and time spent on work, is that a great number will scribble and destroy the results, while some will labour at their work to make it as nice as possible—in the meantime getting it from one muddle into another, and learning little in the process: some will niggle with a fine pencil point on something small and pretty; and some will tend to treat the matter with proper care and speed. In regard to degree of finish, and time spent, *quite* a beginner will do well not to go beyond the amount shown in the drawings in section III. He need not draw heads only but he will not do wrong in keeping to them for a time. Size may vary from four inches to life-size. His business is to learn to get the form of the mass, and the position of the parts, with fair accuracy and speed—allowing not more than an hour for each: and in the meantime learn to draw this much from memory. Then advance from this as advised, working always with as much care and energy as he can. As he advances he will be able to work faster, and also he may spend more time on each drawing. But the advice often given him to take as long as he likes so that he gets a good result is feeble—he does not get a good result, and while he is getting what he does he might do

several drawings and learn twice as much. The endeavour should be to make a steady advance in knowledge—which will make the advance in finish intelligent work.

In schools devoted to general education the time spent on drawing is usually from two to four hours a week with sometimes a little optional work in between: therefore there is only time to advance slowly and to keep in practice. If the average pupil does “highly finished” work from casts of heads, or figures, either a great deal must be done for him, or he does only one or two drawings a term, and this is not enough practice in the foregoing matters—he would learn very little and forget it soon.

The student who works six or eight hours a day, and is advanced beyond the first stages, will do well to make some rapid sketches; but he should finish most of his studies as far as he can, and endeavour to increase the degree of finish as he advances—both in regard to quantity of clearly defined details, and exactness of tones and lines. Students very often cease to advance because they make no effort to comprehend fresh qualities, but simply practise what they have attained—which adds to their facility only.

Remember in regard to finish that a very little good work may make a part clearly intelligible while a great deal of bad work will only further confuse it—that *the first quality of finish is not quantity of details but intelligibility.*

## XVII.

### *Repeating from Memory.*

THE object of the student should be not merely to learn to copy—he should draw not only for the sake of practising

drawing but also to learn the qualities he depicts ; and to this end he will gain much by repeating his work from memory. I always make quite a beginner, after the first lesson, draw from memory the first and second stages, and show the principle of the fixed point, and cross lines. Then often, when he *seemingly* understands the matter perfectly, he will begin his drawing in his old way—which shows that even these few facts require time and practice to get them to his finger ends. Nothing advances the beginner so much as repeating from memory what he draws from the original. This should be especially insisted on with very young beginners. Knowing they have to redraw it, and that unless they mark well the measurements taken they will fail in doing it, makes them pay more attention, and so, with less work they advance with greater speed.

These memory drawings need not be large—about two inches for an outline head, which should take not longer than about a quarter of an hour. For a full figure six inches is a good size, and it should take not more than half an hour. No attempt need be made to elaborate them with secondary details ; the endeavour should be to set down the chief facts truly and without using time which would be expended better in taking in fresh knowledge from the original. Afterwards these drawings should always be corrected from their originals and the errors dwelt on.

This memory work should be kept up through all the stages as an important part of the training. Not only does it greatly develop the power of imitating by increasing the knowledge of the subjects, but it also enables the worker to draw much more freely and accurately from knowledge alone, and this is most valuable to any who wish to compose or design.

## XVIII.

## METHODS AND MEDIUMS.

A FAULT frequently in studies is want of unity in texture. The drawing may be stumped only, or drawn in lines only, or the two may be combined; the lines may be in short or long strokes, and with, or without cross lines; but there should be no change of manner in a drawing.

For example the preparation shown in page 83 could be finished with similar even tones, or with lines; but it would not do to advance similar tones in different manners, unless a difference in texture is required. There should be an orderly distribution of the second manner over the first. All the dark parts may be put in with lines, or lines may be used in all parts to give the required definition, but a batch of lines here and there will not be pleasing—nor will any accidental change of manner. Therefore, if any part fail, it should be reduced to its first stage, the mean tone, and another attempt made.

In this method the work may be entirely charcoal, or this finished with chalk, or be all in chalk, beginning with the stump.

For general work the above is perhaps the best method to employ: but a very good one is that of working softly with the point only. The first stage being half-way between the styles on pages 3 or 4, and the drawing mentioned above. In this case there should be no rubbing down of the chalk, and the whole should be advanced towards the full tone cautiously, because in giving any part its true strength without at the same time giving it its true, or full modelling, you must rub out before you can proceed, *viz.*, you must do the work over again, and this wastes time, and

also tends to produce a smudge which alters the texture there.

This is a good method because the course of the form can be followed with the hand and with more freedom than with clear lines, and in this the light delicate parts can be modelled without the lines showing there, or without them showing continuously, which greatly simplifies matters.

The drawing may be started with formal lines or free lines—as shown above; and advanced by working in between the lines. Charcoal or red chalk may be used in this way also: but as the latter is very difficult to lighten without leaving it a brighter colour and smearing it, it is easier treated as before advised in regard to charcoal.

The lines should, in general, run in the direction of the length of the form, not across the form. For example, in the bones of the arm a few lines down the length will define the shadows, but to do the same with cross lines will necessitate very much more work and will not answer so well. This, however, one often sees done, and in a tree branch it often suggests the right sort of texture, and rounds and softens a form.

A rather popular method of shading is that of strokes directed in one way only—across the drawing from the right downwards to the left. The lines blend and produce a soft effect. Though the student admire the effect a draughtsman may produce I advise him not to work in this method; good form set down in this way may be pleasing, but it is not the most direct way to gain a sense of good form.

For full sized heads, and fairly large figures, perhaps charcoal, or chalk, and white paper are best. But for subjects in which the lights and shadows are small and the half-tone is very full and not very varied, tinted paper or

ordinary brown paper with white chalk and red, or black chalk or charcoal, will be found more rapid. In using this care should be taken to leave full spaces of bare paper between the lights and the shadows so that the work can proceed by the lights and the shadows being extended to their true dimensions, gradations, and forms, without mingling, or a third tint will be produced, which is unpleasant.

Water paint monochrome, or colours, are not recommendable to the beginner for the study of the foregoing. The technical difficulty of it is much greater than charcoal, it is much slower and errors give very much more trouble to remove. Oil paint monochrome would be preferable if the student desires to paint, but he should first learn to draw with some facility in the simpler medium. Modelling is of great service in learning form, but I do not think it advisable for *quite* a beginner to do it, for the reason that it is so much more comprehensive that he generally fails to grasp the matter as intelligently as a single view : and it is not so rapid.

The manner of working with simple tones, as shown in the foregoing, is as near as possible to the manner in which he should work in water-colour, in oil-colour, and in modelling. Therefore this training in technique will prepare him for these mediums.

## XIX.

### CHIEF, OR ULTIMATE AIM OF THE STUDENT.

I HAVE found it no uncommon thing for amateurs, who practically cannot draw at all, to require instruction in some particular subject—as tree drawing in water-colour ; and it is sometimes most difficult to make them understand that



what they ought to seek is to learn to *draw*, and trees are not good subjects to begin with. I think they very often regard the matter as follows: "If a person wishes to play the flute he practices the flute, not the banjo, and similarly, if a person wishes to paint trees he certainly does not expect to draw, say, the human skull!" It should be taken thus—If a person wishes to play jigs—or what not—he learns the scales, etc.: if a person wishes to learn to copy; to learn to trace design; to learn to grasp mass and detail without confusion; to learn to follow harmonies of light and shade, the best subject for him is something which contains much of these matters, and in a compact form, and such is a skull, or a complete head, or even a figure. It is of course possible to learn to draw by drawing trees, but the worker will draw such things better if he spends some of the time in the foregoing studies.

Students generally have some idea as to the class of subjects they wish to do, but I think it falls out, as often as not, that they drift to others. A boy may have settled notions of being a battle painter, and gradually drop the subject for sea pieces: or, begin with ideas of painting landscape only, and do little else than miniature heads. But the ultimate aim of the beginner, and the distance he anticipates going, should make no difference to his early training. In any case he should endeavour to get as firm a basis as he can on which to build; and the matter which is of first importance is the art of imitating:—

He should be well versed in the art of putting things in their places and building up his subject without confusion. The human head is a perfect object for the study of this, because it has a definite form as a whole, and the features are definite also. I would have the beginner begin with this from the cast, in preference to the usual routine—"pot-

hook and hanger," freehand copies, the jugs and tables, cubes and kettles : because in the former he is studying forms, and in the latter mostly mere shapes ; and in keeping to one subject till he has learned its parts he exercises his memory more perfectly than by going from one matter to a different one, and he exercises it on a more worthy object than those above. A head can be so treated as to be scarcely more difficult than such subjects ; and this treatment, as has been shown, is an analysis, or division, which is of considerable importance that he should learn to do with ease, and which many of the above subjects do not so fully admit of ; and the beginner could not be expected to apply it at once to such varied matters. Having no guiding knowledge of his subject, he copies without proper appreciation of the relation of the facts : his impressions are incomplete and jumbled, hence his drawing is confused. (1) He has to learn to select the most important matter in his subject and concentrate his attention on it till he grasps it completely, then, having indicated this, select others (2) and so gradually, equally, and unconfusedly develop the work, (3) keeping it all slight and unrigid till the places are found exactly : (4) to do which he has to learn to measure with exactness.

Here we have the elements in the art of imitating anything, and it is of great consequence that the beginner realizes clearly he should draw the head for the purpose of acquiring these perfectly ; that he may apply them always, and everywhere.

Then, to advance the parts, he must learn to re-apply the fixing of the points—which he has learned in regard to the adjustment of the proportions of the masses and the positions of the parts—to the features within it. This he will apply to any other subject.

(1) He is directed to commit the parts to memory, to make future copying easier : and in this he learns how to firmly grasp the chief facts—and this is the definite manner in which he should grasp the facts in all his subjects as he draws them—*so as to learn them*. (2) He has to learn to appreciate the *design*, viz., the degrees of continuity, and distinctness of the form ; the unity in the characters of form, etc., and also the mechanical fitting together of the separate parts : and some or all of these qualities he will find in every subject. (3) He has to learn to select the scale of tones : (4) and to follow them proportionately instead of attempting to match them in a direct manner.

It is impossible to copy with any degree of freedom and excellence without an appreciation of these eight subjects. This the beginner should consider carefully ; for if he fully realizes their importance he will endeavour to grasp them firmly and intelligently, and so *learn as much as he can* from his subject.

I have laid stress on advancing all parts in the subject equally, so that no matter at what moment it is left it shall be homogeneous. There is a point of value in this alone : for, if a drawing is advanced equally and harmoniously then, if left unfinished, it is more likely to be of use as a picture, and probably as a study, than if unequally developed. This is especially the case in landscape sketches. Rain or change of light, or other causes may compel the worker to leave a subject on which he wished to work much more : but if he leaves it all equally advanced, then, as a sketch, it is finished—and perhaps of more value than if more laboured. The worker could not obtain this equality of finish without much previous practice : but it would not be difficult for one so practiced to finish the parts as he came to them—a method sometimes necessary to get some qualities of colour

and sudden contrasts of light and shade. Indeed, the power of doing the former is needed for the proper performance of the latter, for, to strike in tones and colours rapidly to their true strength at once, while the paper is three parts blank, the worker must needs have a strong sense of the whole effect. The artist, who works in this way successfully, grasps at the whole each time he sets down a part : but the beginner who tries to follow has not this comprehension, and such trying is not the best way to get it.

If the pupil constantly endeavours to develop his work equally—or in other words to *advance all the parts from one stage to another, beginning with the advancement of the most important*, he must be continually looking all over his subject, and this tends to that diffusion of attention, or perception of the effect of the whole, which is essential to the production of general harmony ; and also, he must be continually selecting the most important features in each subject, and in each element in each subject he depicts ; in the lines, in the light and shade, and in the colour, which tends, in the most direct manner, to develop a power of rapidly selecting the salient points.

There is, as a rule, great advantages to be attained in developing the work from the vague to the definite, instead of either working up to rigid outline, or patching in the parts to their full strength at once : the former way produces a fulness of texture, an infinity, which the other does not ; because in the former there are under-layers of work to show through. This, of course, does not apply to small detached things like the stems of flowers, or branches of trees, that stand out sharply. There such under-working produces wooliness ; and in decorative work also looseness and textures are not required.

The value of being able to work from memory, and with an appreciation of the harmonies of form, colour, and light and shade, is of course considerable. It gives increased sureness, and therefore speed, in copying—as already much of the matter is known : and in composing, the imagination is not checked by inability to express quickly and easily what is required. Also, when the subject before one is used as a model only, and the endeavour is to add, alter, or blend with it, some character it has not, or lay stress on some character it has, something more than the ability to mechanically follow is required : and besides, as we have seen, a picture cannot reflect its subject as a mirror does. And the wish is not always that it could. A reflection is but one view from one point : and if the thing itself—or some equivalent—can always be seen, why fix that view ? Subjects to look at we have with us always—but not always that which most appeals to us ; and the artist may dwell on qualities we did not see—and should not see in a mere reflection. And nature is nearly always in a state of movement ; the light and shade and colours change : and living forms take slightly new positions : therefore, to be constant to the one selected state requires much guiding knowledge. And, moreover, even if the whole subject were stationary—as sometimes happens for a length of time, to carry the matter to a full finish, without loss of freedom and general effect, one must suggest much of the details rather than laboriously copy them—and this requires knowledge of the matter beyond that acquired by the imperfect view.

In the best work a great deal more than is actually defined is suggested. No matter how much is defined if nothing more is suggested the work soon palls—there is nothing to look for beyond. But the kind of finish most easily understood, and therefore most generally appreciated

by the uneducated, is that of absolutely clean lines and minute details. These are qualities to be admired: but when the whole is flat, or harsh, and the details take up too much room, the work contains some negative qualities which, in the estimation of the educated, greatly reduces the value. For the value of a work of art should be in proportion to the degree of harmony and the quality of the thought set down—not in proportion to the quantity of work exhibited. One picture may be full of minute and finished details and another with little prove more interesting—because the latter may suggest much more subtle matter than the former renders. A picture may appear to the uneducated eye rather rough and careless, yet all its parts be full of careful subtle modelling, tones, and textures. Clear firm lines may have poor form, and dirty, uneven lines good form. Clean lines are better than dirty ones, but, in criticising, we should be careful not to mistake one quality for another—nor condemn the whole because a part offends us. It is all too easy to mistake delicacy for weakness: strength for coarseness: clearness for shallowness: and depth for confusion—or *vice-versa*.

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A student may often learn much from chance opportunities of watching an artist work, and from hints he may give. But the looker-on is apt to attempt to act in the same manner without having acquired the art which guides the other. For example, the artist may work without the marked “pointing” I have dwelt on: but he notes the places in his mind, which comes to the same thing. He may set great value on some especial quality of colour, texture, or stroke, and work in a particular manner to arrive at it, and the students endeavour to acquire this may



seriously distract him from the foundation qualities to which he should be giving his whole attention.

The teaching of art is obviously in a state of great confusion compared with the teaching of other matters. The complexity and comprehensiveness of the subject, the influence of tastes and sympathies, and the acquisition of a great deal of art by habit and sympathetic perception only, naturally tend to make it so ; and in art literature, it often appears that, where a writer implies he is *proving* something he is but exhibiting his sympathetic appreciation, and giving out the matters as they lie in the mind under the influence of the passions. Consequently there is so much indefiniteness and exaggeration that the relationship which should join the various sides of art together is lost in antagonism.

Analysis, in its endeavour to dispassionately show all the important points in the subject, must tend to a simpler, and yet more comprehensive grasp of the matter, and to reduce the errors and conventionalities which individual tastes and sympathies set up. There are many who suppose that a scientific treatment of art is an encroachment of the mechanical into the province of the emotional, which it tends to dethrone. Now art is not imagination—it is the power by which it is expressed ; and analysis should not diminish its subject, nor divide for the sake of dissection, but disentangle and make clear the important elements and lay them out in order. It is the disordered blending of emotional and mechanical treatment which produces so much confusion.

Unfortunately art, as a part of general education, is rarely regarded in a serious light : little time is given to it, and, in most cases, it seems to be regarded merely as good exercise for the hand (!) and as tending to make the eye more accurate—besides being an amusement and a sort of

flimsy decorative accomplishment. If music were taught in private schools in the manner art often is the pupils would spend their time chiefly in strumming tunes with one finger, or would learn to execute catchy airs by ear instead of their exercises and harmony. For, indeed, as a rule, they are taught to work by eye, and not at all by knowledge, and make no effort to digest their materials. Music is not regarded in so superficial a way ; while history, the sciences, and languages, tower indefinitely above it in the estimation of the learned. This, no doubt, is greatly owing to the fact that these subjects are clear and understandable in all their parts. and therefore their utility as intellectual training is evident. I think that consideration will make clear that art studied in a definite manner comprehends a very important field of matter ; that the education, in mechanical measurements, and coherent and analytical examination, is of value ; and that the appreciation of mechanical structure and expressional form, of harmony of colour and light and shade, opens to the mind much which might well claim more attention.

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## PART III.

## DRAWING, PAINTING, DESIGNING.

## I.

## PAINTING A HEAD IN OILS.

To his study of form, and light and shade, the student should gradually add drawing with brush and paint, and colouring.

He can do no better than begin with a cast of a head and work in a monochrome. Umber and white make a good tint.

*(Unity in Qualities of Colour and Texture).*

THIS should be done in not less than two paintings, and the first should be allowed to dry thoroughly before being worked over. Having indicated the head in charcoal or pencil line, begin with the shadows as advised in regard to the charcoal head—only, of course, the paint is to be rubbed or painted on instead of the strokes as there. Then advance from the shadows to the half-tones, keeping all parts equally advanced, and the whole homogeneous. The paint should be thick and level. The mean tones only should be rendered, *i.e.*, the tones which would result from the lights and shadows in each part being mingled. *There should be no sharpness anywhere.* But the touches may be crisp if they are made to *blend* one with another. Absolute smoothness should not be aimed at, for, if it is arrived at, the touches in the next painting will stand out like something dropped on a tea tray—it will be difficult to connect

the second painting with the first. The effect should be as figure 1, page 83. The opposite fault, which is usually the beginner's tendency, is that of making the first painting a rough *sketch* instead of a preparation. He makes a dash at the full effects of light and shade, and naturally fixes a very considerable amount of error and confusion, therefore the next painting is mostly a matter of alterations. And, as in some parts the lights, and in others the darks, have to be moved, it follows that, unless the alterations are made with a thickness of paint which would otherwise be unnecessary, and which is often difficult to manage, the light will show through the darker paint and produce a luminous glaze quality, while the dark through the lighter correction will produce a woolly, absorbent quality—a disagreement which is unpleasant. See page 43.

But if the first painting is sufficiently even there will be practically the same degree of difference between it and the overpainting in all parts. But a disagreement in quality will be produced if some lights are rubbed on very thinly and others thickly, and in the darks if some are transparent and some opaque. Of course, in all these matters there is a degree of error which is negligible. For example, small touches, as the dark in the eyes, nostrils, and mouth, may be transparent, while the others are opaque, and yet produce no disagreeable effect. Also the shadows all through may be transparent while the half tones and lights are opaque. But the whole must be worked with a method: there must be no difference of quality—the whole must be homogeneous. This unity in quality is a very important subject; the student should study it and endeavour to master it while engaged in monochrome, for there it will show more than in colours—where the tints attract the attention from it.

Begin the second painting in the manner described in regard to figure 2 page 83. Put on the lights and darks small and frankly. If the first painting is on the whole *dark*, begin with the *lights*: if light, begin with the darks, else, in the first case, you will tend to make the whole too dark, and in the second, too light. Suppose you begin with the lights, then go no further with them than is shown in the head referred to, then touch in the darks to the same degree. Having these fixed, model into the half-tones by setting *touches* against the lights and the darks—do not *smear* them into the half-tones. Anything in the way of smearing, or dragging the paint, gives a door-painting effect. Make use of the under tint as much as possible, as advised in regard to tinted paper in the last section.

An examination of pictures will show him that the style of touch varies from obvious strokes and sweeps to rubbings, which have no direction, and which give textures varying from that of drapery, figure 3, page 88, to figure 1, page 83. The touches should be practically the same throughout, or be combined in a manner not to produce patchiness, or breaks in style—an error the beginner frequently falls into.

Use brushes as large as you conveniently can—round ones. If, when you have worked all over the subject, it is not finished, or not satisfactory, do not continue to meddle with the wet paint or it will gradually become pasty and smeary: let it dry and work on it again; or, if any part, or the whole, is a failure, take it off with the palette knife and wipe the first painting clean of it.

Generally three paintings are needed to complete: wet paint is difficult to manage, and there usually remains some cleaning of edges, and details, which can best be done when dry—for then if they go wrong they can be wiped off without injury to the rest.

In making a correction with light paint over a dark ground, or one very different in colour, either the over paint must be very thick, or the under paint be removed, because the paint tends to become more transparent in time, and to show the under colour or dark through. Light flesh colour thinly worked over a dark ground would soon become very dull.

But if dry, and there are many mistakes in tone scattered over it, it is better to reduce the whole to the first stage (as advised in the charcoal drawing), and work up afresh than to patch in corrections. Do this by rubbing semi-transparent colour over it, so as to lower the lights and soften the darks, but not to quite obliterate the underwork; then let it dry. The effect should be soft and even in tint and texture. The beginner (and often the advanced worker) is apt to think that as it is to be worked over it signifies little how it is done, and in any branch of his work he will allow palpable errors to stand, knowing them to be there—thinking they can as well be corrected later. These are great mistakes; the under work should suggest and guide the tones and touches in the next stage, and should connect them and help to produce variety. And also, as has been dwelt on all along, harmony, or true character, should be aimed at in the first touches, and the endeavour should be to develop without allowing anything inharmonious, or contradictory to enter into it; because such is not only not an advancement but a negative quantity also. Added lines, tones and colours, are gauged partly from those that are set, and it is difficult not to be influenced by false ones.

To a person unacquainted with the subject it probably will appear that when using only white and neutral tint the element “colour” cannot enter into the subject. But the tint may be neutral when applied solidly, or transparently,



as the case may be ; whereas with white it may become a very cold grey, which, if rubbed thinly over the dark neutral tint, will become a blue. Similarly, raw umber, when transparent, is a brown ; with white it is a warm grey—so different in tint when solid that, to make it match, it would require a warm colour with it : and when thinly rubbed over solid umber it would have to be made into nearly an orange—or it would appear as quite a cold grey. Hence a jumble of colours may come in thin painting if the ground is not even and correct. Difficulties in this direction can be avoided by making the paint opaque throughout. If the worker experiences much difficulty in keeping the work together he had better do this till he is more advanced in drawing and brush work—then work thinly, if he prefers the qualities so obtained.

*(Different Textures).*

TEXTURE is an important subject in painting. Even advanced students frequently lose sight of this altogether, and will paint such different materials as polished marble, flesh, and woollen drapery in the same manner, with the result that they all seem of one material—and this not like any one of them. It is not at all easy to vary the touch or the grain to suggest differences in materials. The worker should study good pictures in regard to this subject. He will find the degree of differences in textures vary very much in different artists works. Some artists appreciate, or aim at, this quality much more than others do, and obtain it in different ways. Often it is done by an actual relief of the paint—by the brush leaving a sandpaper or line surface which takes the over painting chiefly into its hollows, if rubbed, or scraped over it, or on its projections, if passed

over lightly. And this, of course, increases the effect of the grain.

I remember a picture by Rembrandt in which a heavy ornamented chain was painted so thickly that the figuring stood out quite in relief; and the effect was very fine. But as such effects depend greatly on actual light and shade they can hardly be regarded as legitimate; and their strength is usually detrimental to other parts in the picture.

Very coarse grain or lumpiness of surface is to be avoided on account of dirt and old varnish collecting in the hollows, from which it is often impossible to remove without doing serious injury. Grain may be suggested on quite a smooth surface by rubbing one tint thinly over another, and by that expressiveness of touch which distinguishes the loose modellings in gauze drapery from the polished rigidity of a sword hilt.

*(Colour and Quality of Colour).*

In painting from life in colours the first stage may be treated in monochrome as before. Then prepare the palette with White, Yellow Ochre, Raw Sienna, Vermillion, Venetian Red, Indian Red, Raw Umber and Black.

Begin by rubbing a little Yellow Ochre, or Raw Sienna, and Venetian Red over the face so as to slightly tint it, wipe it with a rag if too thick: tint the hair in the same way; and the accessories near the head: then, with White and these, touch in the lights, and proceed as before. Make as much use as possible of the tint of the under painting. If you use no more paint than necessary you will be less likely to get in a mess than if you use it thickly. But do not thin it with medium—except for a fine line. Mediums tend to make the work slimy in texture: and also, if much

is used it becomes discoloured very quickly. When liquid colour is needed a little spirit of turpentine, or rock oil, may be used. If a paint is too stiff rub a drop of linseed oil into it.

The monochrome should be near the general tone: if too light or dark it will cause much more difficulty in regard to unity in quality.

Another way is to begin with colour. Work the first painting as directed in regard to the monochrome above, and in it aim at the mean or general colours only. Then, when *quite dry*, strike in the lights and the darks, and develop as explained in regard to monochrome and charcoal. In this the paint throughout will be practically solid, *i.e.*, not thinly glazed and scumbled. Overloading with paint should be avoided: take off errors in thick slimy paint and try again: but if correct let it dry, and then scrape off ridges. The tendency to give the whole attention to the part under the brush is greater here than in the black and white. See sections IX. and XIV. Here he has to contend with all the difficulties pointed out in the drawing, with the additional one of colour: and this often interests him so much that he will endeavour to match exactly all the varied tints in one part and then all those in another. And the result is all out in light and shade and place, and the tints do not harmonize.

The beginner should not pay much attention to the lesser varieties of tints in a head: not because these are unimportant, but because there are other matters of much greater importance which should claim his attention. Let him be content to aim at the general harmony of colour for some time till he learns to appreciate this and to attain it and the modelling. When he can do this he may safely use more colours than the above, and endeavour to imitate

what he sees. And in regard to development he may prefer, when he is advanced, to mass in the half-tones and tints of the parts, and then work to the highest lights and shadows instead of setting the extreme lights and darks first. This is chosen partly because the half-tones are more difficult to gauge the strength of than are the lightest and darkest : these he can make as light and as dark as he can, while still having due colour in them, and having these fixed he can set the other tones as they lie nearer the one or the other extreme.

Students are apt to exaggerate the difference in the tints and so lose the unity, which is a more important quality. *They dwell on the contrasts in the subject and forget to contrast the whole with its surroundings*—a matter parallel with the draperies on page 88. The student should learn to grasp the colour in a manner parallel to that advised in regard to the form. First the mass then the parts contained within it. Look at the flesh as a mass—the general colour of it—in contrast with its surroundings and endeavour to retain this impression while varying the tints. Take this general impression frequently, it should govern all the working. Consideration of the details soon weakens it. In painting poppies—those that glare like danger lamps—one may stare at the red till all else looks green, and the grey of the reflected light on the petals becomes a blue : working with such tired impression brings forth feeble things of varied tints, which a fresh eye repudiates. Put the work close to the subject, walk back, and make a bold comparison.

As different colours in juxtaposition greatly influence one another by contrast, the accessories—as the background and drapery should be developed in strength of tone and tint with the development of the subject. The

after addition of a strong colour may weaken the surrounding ones, or it may strengthen their tints by contrast.

The student should learn the complimentaries: the knowledge is useful in the intensification of tints by contrast in juxtaposition, and for their reduction by combination. I would rather him learn this by experiment than by a study of a list of names. A complimentary to a tint is that one which when added produces a neutral tint.

The student will find that the nearer he views the shadows the richer the colour will appear. This should be taken into account and allowed for. He has to remember that the work is usually done from a point much nearer the picture than it will be viewed. Therefore from this point the tints should be on the full side—especially the small darks. Also the worker is usually much nearer his picture than the model: this tends to dull the effect of the colour in the model—at least in the shadows. This is due chiefly to the fact that the masses of light and half-tones are more perfectly included in the distant view of the model than in the near view of the picture. In this, as in regard to the general tint, the work should be placed beside the model and examined from a proper distance. Of course, shadows sometimes receive warm reflections, and sometimes cold ones, from objects near them, and lights reflected from the flesh are more intense: otherwise, broadly speaking, the same degree of colour shines from the whole surface. This effect of the same colour showing under the shadows and lights, and in the half-tones, is very difficult to attain. The student should study this “simple” unity in tints—which yet suggests variety—in the work of Titian and other masters.

If a study becomes patchy and harsh, a good plan is to reduce the whole by rubbing a film of, say, white and raw

sienna or umber all over it : this may be made to correct any coldness or warmth of general colour ; when quite dry re-paint it. As the colours show through, a very little paint only need be used, and this produces a pleasing texture and colour.

There are an indefinite number of methods in oil painting. Some idea of the combination may be perceived at a glance. The colours may be matched as near as possible at once, or, be worked over a monochrome modelling: this may be any colour or mixture : it may be lighter or darker than the over painting, the paint may be transparent, semi-transparent, or opaque. See page 43. The different methods produce different qualities of colour and texture. This the student will perceive in artist's work. But he will not always be able to perceive exactly the method pursued. In very many cases the painter of a picture could not describe exactly what he did. The work may have been gone over two or three times—perhaps rubbed down as above and re-defined. A bit of drapery may have been found to be too cold in colour, or too light, and have been corrected by a glaze—or an additional glaze of another colour : and so on all over the work. The same artist may begin and finish the next picture in one simple way : and the two pictures be equally good and quite of the first quality. Some artists have shown that their endeavour has been to employ one method always : others, several ways. In the former class I should put Hoppner and Romney : in the latter Reynolds and Gainsbourogh—whose pictures can be recognized perhaps as easily as the others. But then there are other characteristics in them to lay hold of besides colour—as in regard to a Watts'—whose works exhibit considerable variety in quality of colour.

A beginner experimenting in these matters would



simply waste his time : he would become confused between the different methods, and gain no grasp of any one of them, and be spending his time on matters disconnected from his proper position. Until he has had a good deal of experience in drawing and colouring he will make many errors, and therefore, as advised, he should keep to one or two simple methods in which alterations and repairs can easily be carried on.

Later on he may try the effect of making the under painting a little different in tint—say more yellow or grey than the finish is to be, and work thinly over it in glaze or scumble : the under painting showing through helps to produce a more subtle effect than solid paint gives ; or work over a very light neutral tint ; or make the under painting a shade darker everywhere than the over painting.

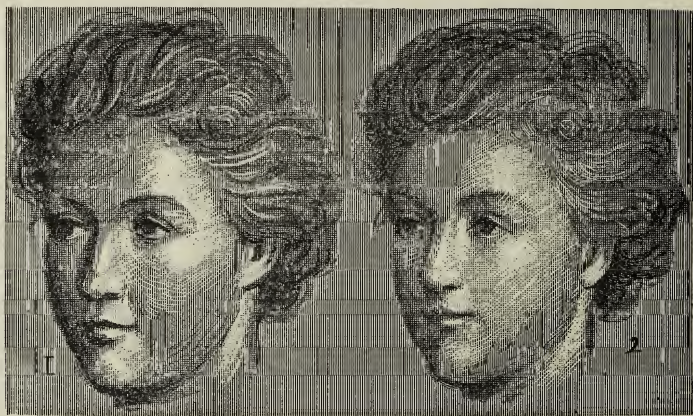
(*Tone*).

WE have seen how the strength of the lights and the darks draw one's attention from the lesser tones which lie between and serve to connect them : and how the endeavour to reach nature's full contrasts also tends to their neglect. Students drawings, or monochrome paintings of heads will often have the lights and darks set much too near one another, and consequently the whole is harsh and patchy—a broken effect of whites and darks : he will give the full colour tone of the hair, eyes and mouth, but treat the rest as if it were white plaster. Others, in their dislike of this harshness, fall to the other extreme, and make it all very soft and feeble. In both cases the work should be set close to the model and be studied till the missing quality is more fully appreciated, else he may continue in the same error indefinitely. In one there is a want of continuity of tones : a want of softness,

suggestiveness, mystery, delicacy, in the other a want of projection, definition, firmness of substance, contrast, force.

These errors stand equally in coloured work—they are the light and shade of it. Figure 1 is from an oil colour. Here the student in endeavouring to get the full values of tones arrived at what, from a distance, was practically black in the shadows of the face, and these were the same as the shadows of the hair.

“But,” exclaimed the student, “the shadows are very dark!” Yes, the contrasts are fully as great as you have made them: but in grasping at this truth what others have you let slip? Now look steadily at the dark in the sitter’s



hair, then on the shadows of the face—they are lighter and different in colour. Look at the shadow along the nose—it varies considerably in tone—yours is flat. Look on that black drapery for a moment, then at the whole head. It is all full round colour and tone. The colours and tones cling together and make one thing—very different from your

representation. I would rub it down with some warm tint, and then work it up more in the tones of figure 2.

But this treatment is also rather heavy. The scale of tones, indicated in figure 3, is a more even balance of light, half tone, and shadow ; and it enables more true distinction to be given to the features. The student should keep his scale of tones near this till he has acquired more knowledge : extremes are most difficult to manage ; and not always so pleasing. An artist would make figure 1 rich colour, and figure 4 full, strong, and sparkling ; a student would be likely to make 1 heavy and muddy, and 4 harsh and empty.



These sketches show roughly four treatments of the subject : 1 is like the first head, page 86 : 4 like the second, except that strong shadows are added. It is a similar treatment to figure 6, page 41. Figure 1 shows the projection of the masses the most strongly. Figure 2 has more light in it : figure 3 still more light, and with more distinctness : and

figure 4 gives the greatest contrasts. These styles are equally true to nature, because, in nature, all these qualities are combined in the one head. But the artist must weaken one to strengthen another. Several artists may work in practically the same studio light, yet one paint most heads in one scale, and another in another scale—each dwelling on the matter he values most.

Practice should enable the student to select and keep the subject in harmonious tones; and a consideration, or recognition of the points above should help him to do so. Many beginners mistakes come from unconsciously being impressed differently by different parts, and so jumbling these views together.

## II.

### PAINTING A HEAD IN WATER-COLOUR.

AFTER clearly marking the parts in pencil, moisten the whole sheet of paper, and wash some Yellow Ochre, and Venetian Red, all over the flesh, graduating it into the hair; then treat the hair in the same manner, with its proper colour. Use as much water as the paper will retain, and, while still wet, add the broad tones to the flesh and hair. Continue in this way till the paint is too dry to manipulate, then let it dry thoroughly. To work thus into the wet surface without producing blotches, the paint added must be less liquid than that which is on already. Therefore, with the water already in the brush from the first wash, take up fresh pigment, and go on thus till the paint becomes too stiff to work. Working thus into the wet paint very rapidly produces a roundness and softness of tone which makes a good ground for over painting. The effect aimed at should

be of figure 1, page 83—only lighter, because, in this medium, the lights as a rule are not taken out. When quite dry model the subject with washes and strokes. If it becomes patchy or hard, but is the right tint, wash clear water over it and repeat when dry till sufficiently softened, then re-define. If the whole is too strong in one tint wash a neutralising tint over it—a greenish tint if too red : violet if too orange. See “Complimentaries,” page 125.

There are several methods of painting in water-colour. One is to draw the shadows in monochrome first, then to wash the tints over it. Another is the process before advised, *i.e.*, of working into wet paint—which could be continued to the end. And another is the working in washes and strokes, one over another, always on a dry ground. Each of these ways produces a slightly different quality or texture ; and they could all be combined in one drawing, one over the other. The manner I advise the beginner is that of working on a wet surface then finishing with washes, strokes, and touches : but matching the colours in a somewhat direct manner ; keeping the whole on the light and bright side—because the colours dry greyer, and if they are too light and bright they can easily be reduced, but if too dull and dark, it becomes a matter of undoing the work. If, in reducing the colour in this way, the lights become too dull, they may easily be wiped out while wet with a rag over the finger. As to touch, the principles pointed out in regard to oil and charcoal of course should be observed : not some parts be stippled and others be struck in broadly—a matter the beginner is prone to make mistakes in. Also the extreme darks should be struck in well under size because they can be touched in more freely—the middle of the darks being aimed at allows correction by addition : and several touches instead of a single wash produces



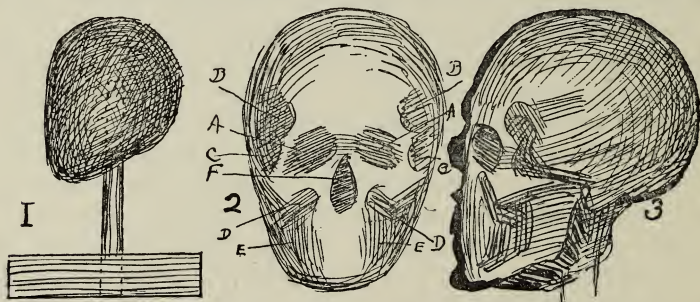
variety. With the exception of a few technicalities all what has been said regarding oil painting applies here.

It should be obvious to the student that drawing is the basis of painting in oil and water-colour, and that if he cannot work freely and strongly in black and white he will work but feebly in colours. The former will more quickly teach him form, texture, and tone: but there is no reason for totally abstaining from painting till he is well advanced in these matters, but till then he should not spend much time on it.

### III.

#### *Modelling a Head.*

IN modelling a head have a support, as shown in figure 1. If wax is to be used a block of wood may be nailed on top to make the support more stable and to economise the wax: but if this is used in clay it will cause it to crack in



drying, and it cannot be baked with it. Clay studies can be kept very well unbaked, but when possible they should be removed from the support to dry or they will crack—the cracks, however, can generally be filled up. Begin the stage



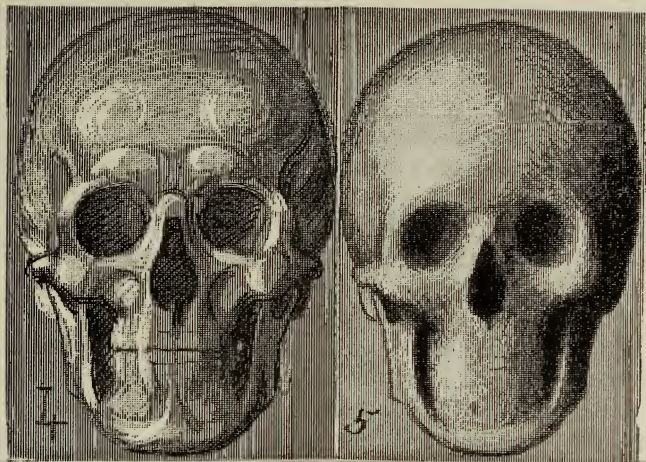


figure 2 by pressing the material firmly around the support, and building it up *solidly*—no air spaces anywhere—till it is a little below the size required to be when finished. Then, simultaneously with both thumbs, press back the material to make A A: then B B: C C: D D: E E. Press in F; then turn it profile and fix the position and bulk of the jaw and back of the head, figure 3. Then build a wall outline, true in form, represented here by the black edge: turn it front and outline in the same way.

Now, having these limits marked, proceed to model the parts up to them.

Figure 4 is the effect which should be produced. This state corresponds to the state of figure 2, page 83. It should be vigorous—no softness anywhere. Understand that this does not mean that the work is to be done roughly or carelessly, on the contrary; each touch should be given with great care to fix the matter in its right place exactly,

but the smoothness, or evenness of surface, is not to be thrust on it prematurely. This quality to be true must be reached by finish of *modelling*, and this state of distinctness is in the direct way to it. But the effect often jars on beginners—it is so obviously not in the subject : the smoothness there is apparent, and, as this is a cheap quality, straightway he gets it—generally by wiping his fingers over it, with the result that the thing looks as if it were made of soap, and had had several washings. Figure 5. This is one of the commonest errors : it is pointed out in regard to drawing on page 91.

Work as much as you can with your fingers : but two or three tools will be required for cutting in the sharp parts and finishing. Do not get into the habit of *carving* the work : the quality of form obtained thus is not good. When a surface is too high it is better as a rule to cut it a little too low, and finish by putting on more. Use dividers constantly to fix the parts exactly, and pay great attention to section X : and when you have modelled a part from one view proceed at once to criticise it in direction at right angles to this view. See page 94. The training this affords should help you greatly with the drawing.

The work should be continued to the finish by modelling the forms in between the firm positions that are set, by half pressing, and half hammering the material more exactly into its place—in the manner that the lights and shadows are extended and related in the drawing by formed touches being set against, and in between them, and, as in the drawing, not by being just dragged or smeared one into another.

To model in relief spread the material on a board (which must be clamped if clay is used, or it will warp). Scratch the figure in outline and build up on it. The

student should copy some good casts and study carefully the manner in which the relative heights are managed to give the effect, then do a head from life with a cast as a model.

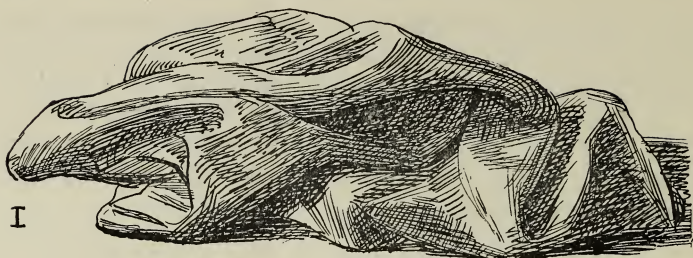
In this work he may begin with the mean form as before, but the orbit, nostril, and mouth should be left from the beginning, *i.e.*, the hollows should be arrived at by building around them.

#### IV.

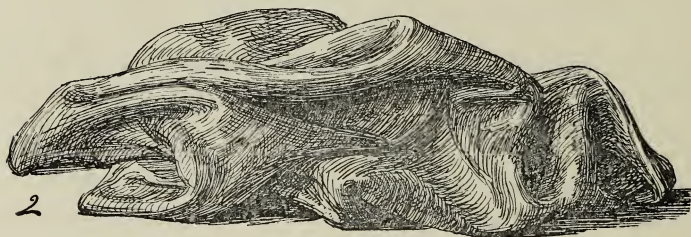
##### *Drapery.*

DRAPERY is excellent study : but the beginner is apt to take a very superficial view of it, and to leave out what one may term the structure. As in other matters he will put in the darks and lights he sees, but he does not join them together in a manner to make forms ; and he leaves out the termination of the folds and makes folds start out without preparation, from plain portions. Such errors are natural to one who *knows* practically nothing of the subject, and such errors he will continue in till he gets some knowledge to guide him. The quickest way to do this is to examine drapery. Pick up a small fold in a laid table-cloth and notice how it graduates into the surface at each end. Notice in your coat sleeve how one fold turns round into another. Now when you sit at a distance from your subject the stronger lights and shadows render these matters unnoticeable to you, and so you leave them out, and the result is something that is not always drapery. Here is an example of this, and another of the style of work which should help you to correct such errors.

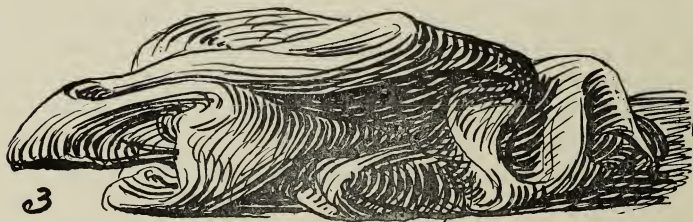
The student very often thinks this roughness of details is condoned by the roughness frequently seen in good pictures and drawings. But the latter roughness is intelligible, his is not. The hurried sketch, 3, is much rougher and more



I



2



3

speedy in regard to texture than 1: but it is much more intelligible also. One could more easily make a highly finished drawing from the matter given by 3, than from the matter given by 1.

The student should learn to draw some of the different kinds of folds from memory: such for example as these. Doing this will not only greatly help him in his copying but also in composing.





## V.

*Figure Drawing.*

THIS figure (1) is drawn in a loose and slipshod style—begun and carried on without sufficient previous examination, and developed in a confused manner. Begin thus: set two marks to fix the height required; divide this space into four equal parts. Find the position of these on the figure, and take a vertical from the hollow of the throat to the feet. See “Measurements,” page 65. Note the number of heads that would go to the whole length, and the positions, and form of the parts generally. See “The place,” etc., page 63. Then, with this knowledge, begin by indicating the masses lightly.

Do not travel down one side only, or allow the parts to become detached. Follow the form rhythmically. See “Rhythm,” page 69. Students are often taught to make the starting lines in dots or short touches: that section explains the objection to this—it is too slow. I would begin as indicated in figures 2 or 3: but do not mix these styles. The letters mark the order in which the strokes were given. It will be observed that the endeavour is to grasp the bulks and to follow the alternating lines—in doing which we ought to be learning something of the matters, pages 18 and 20. Thus: the bulks 1, 2, 3, 4, 5, 6, 7, taken somehow thus: A and B: C and D: E and F: G and H: I and J: K L M N. Thus indicating the standing leg first as this is more important in the pose than the other. Then, O and P: Q and R: S and T. Then we will take the arms in a similar manner. First noting carefully where the elbow and hand drop to. Or, we might have done this after G and H.



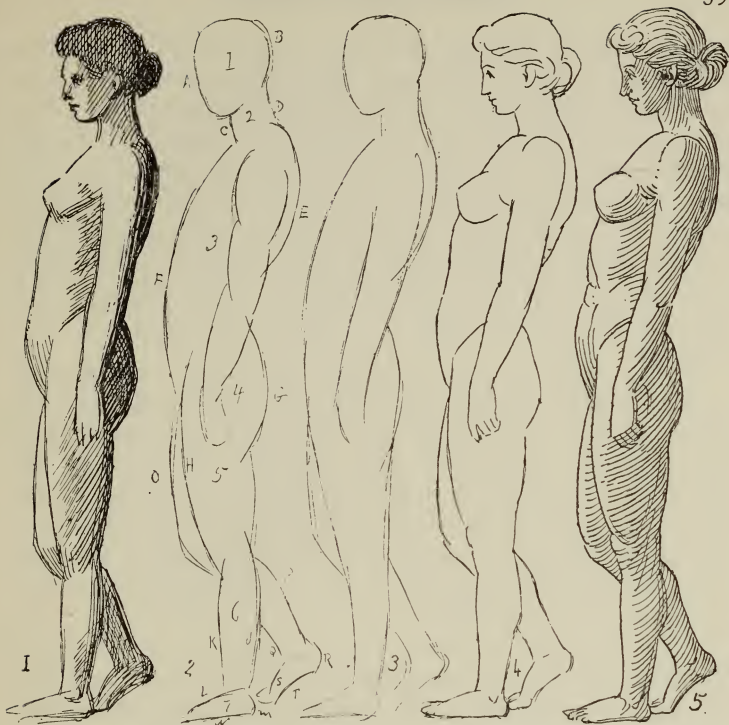


Figure 3 is a slighter beginning. In this the completeness of the parts is not aimed at in the same degree. But both workings are constant in style and very different from that of figure 1. What you have to learn is to take up only a little matter at a time that it may be set down with freedom, completeness and accuracy. This stage in the drawing of the whole figure (2 and 3) corresponds to the first stage in the drawing of a head, page 52. Leave these light lines, and over them indicate the chief features equally throughout. Figure 4.

It is very common practice to begin with nearly this much detail. But the simple mean lines as above I consider preferable for the reasons above and following:—It is of value to fix the pose as quickly as possible, because, when the model first poses the position is generally at its best; and if all the parts are indicated before the model moves they will more likely be fitted together correctly and gracefully. If the pose is not satisfactory there is little to erase and replace. In designing it is of service to be able to indicate the pose of a figure correctly in a few strokes.

It is all too easy for the student to copy a beautiful design without appreciating the harmony. By building up his work bit by bit, and dodging backwards and forwards from matter to matter different in kind—in the usual way; instead of thus first making a grasp at the design of the whole and then adding another matter to this, and not leaving it for another till it is carried all through the form, and thus harmoniously and intelligently developing the work to the finish.

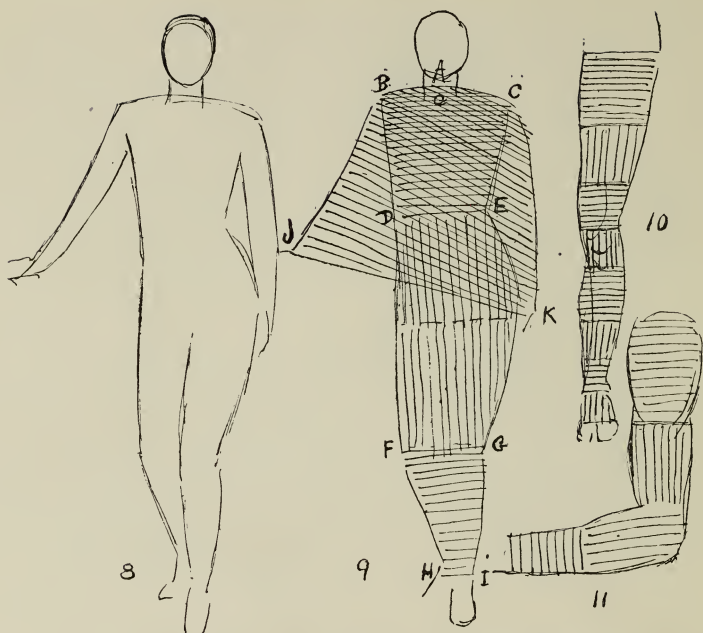
For example, this little cast should be started as in figure 7. I do not mean that he should follow this order with exactness: but that he should be led by an appreciation of the rhythm there expressed. Here one line is swept into, and through others—which is an unnecessary scribbling in one sense; but it shows how they flow into one another and strike through one another, and this is most likely what the designer considered first. Of course it would not do to scribble like this in hard lines, or in ink: but slight charcoal lines can be brushed aside with the finger as one goes along, or they will work into the shading. This is sketched by an informal grasp of the lines and spaces. When you are advanced you will not say to yourself: “Let me see,



A is on a level with T : and L is vertical with R," and so on, all the time you are working. You will do a great deal by almost unconsciously glancing up and down and across. But a beginner has to *learn* the measurements, and he must apply them more slowly or he will go all over his paper before he settles down.

Figures are often drawn much too fat or too thin. The worker should test the bulks by viewing them as shown in figures 9, 10, 11. It will be seen that three spaces, nearly squares, can be put in the thigh. But do this without marking the drawing. See pages 59 and 60.

In regard to this subject figure 8 was considered thus :—



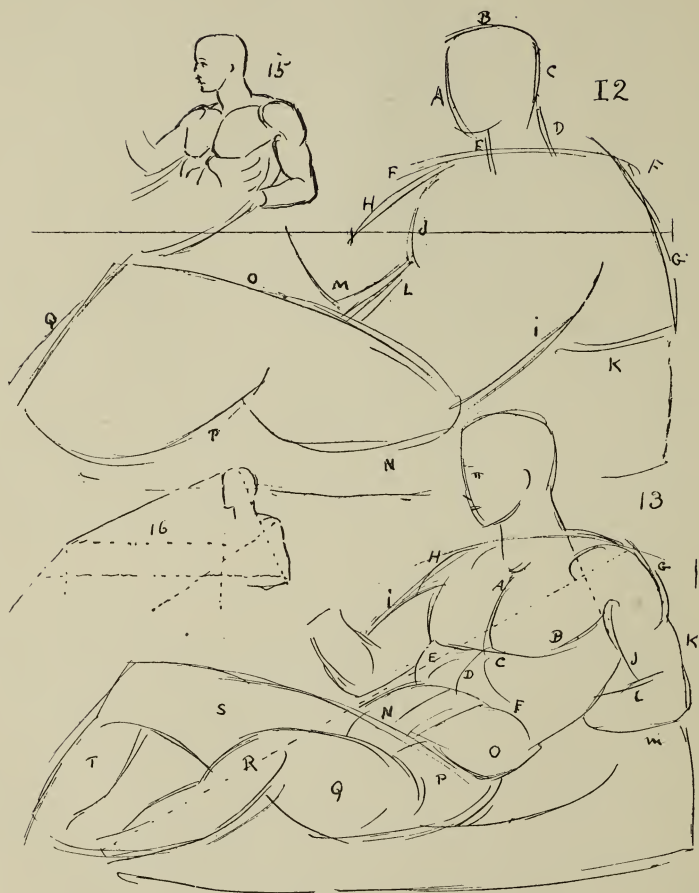
(1) height : (2) the parts A. Point O vertical with inner line of leg. B C slopes to right. Mass D, B, C, E, almost a square : then with place for line C E in mind, draw B D. Draw C E. Consider and indicate shape of space E. D, F, G, E. Then F, G, I, H, F. Indicate middle line of leg. Find points of hands taken horizontally on figure. Consider shape B, C, K, J, B, and so on.

Of course the lines need not have been followed exactly in this order, but endeavour to acquire this art of grasping the large spaces first and then of fitting the smaller ones in them.

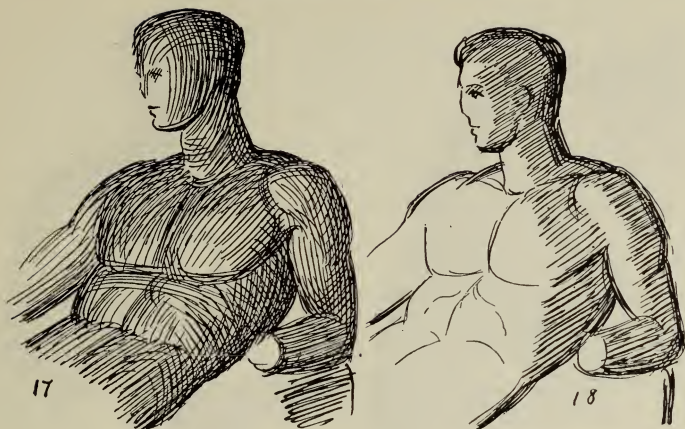
The student should make his drawing for the purpose of adding to his knowledge : not make loose sketches in which he renders only the amount he sees with ease, and already knows—a manner of proceeding represented by figure 1 : the worker could have done as much from memory : a drawing from nature should have something in tone or line beyond that stage. But if, in a rapid study, the student aims at all the qualities, he will be more likely to follow the subject confusedly than if he aims at depicting one or two qualities only—as is done in figures 4 and 5. Had he put all the time to an outline he would have learned some new points. The shading and details in 1 are quite useless : there is nothing sufficiently true to work from, or to refer to. The dark shadow is put along the arm, and the light tone is missing, while along the thigh the case is reversed. There is no more technical work in 5, but the same qualities are depicted all through. Notice that the slight modellings on the body, for which there was not time to mark with delicate tones, are indicated by map lines. The student should also make map studies of the figure, as was done with the head, page 102.

Figures 12 and 13 are the first and second stages in drawing the Theseus. Figure 15 is a manner much employed, viz., of slightly indicating a portion only, then making it definite, and slightly indicating more, and so on. But this method does not fix our attention so perfectly on the balance, character of the masses, and swing of the lines, as do 12 and 13. The various geometrical methods, represented by 16, should be avoided. Make as many measurements as you please, both before you draw, and while drawing, but do not put them all on the paper, and while you draw try to appreciate the qualities above.

Develop the light and shade in the equable manner

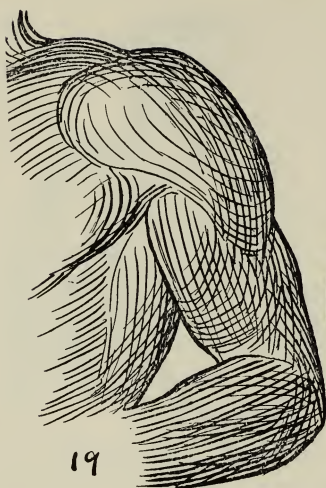




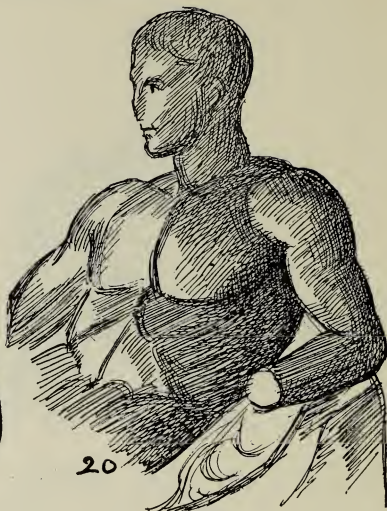


shown in the lines. Endeavour to suggest the bulks as soon as possible. Begin with the broad tones and work the darks into them afterwards—as shown in figure 17. Figure 18 represents the usual way—that of putting in all the darkest shadows first, then adding the half-tones. This is, of course, a coherent method, but it does not keep one on the forms of the masses so completely, and in the same degree, nor do I think it represents so nearly the principles on which the great painters have worked. In regard to finishing the figure in black and white, painting, and criticising, apply what has been said concerning the head.

The character of line in this figure is magnificent, the student should study it carefully: a knowledge of the long flat lines and the brisk change from the convex to the concave should do much to save him from the clumsy lumpiness of figure 20, and teach him to appreciate more than the comparatively soapy smoothness and tightness which so often appears in eminently artistic works. See



19



20

“Substance,” page 27. In the work of this man there is everywhere a great and refined strength; he surpasses the others as much in delicacy as in force. In his female figures the surface seems smooth, yet in them there is the appearance of bone and muscle which could jerk out into action. To copy, or to attempt to copy these finenesses needs labour and time. But it is not good for a student to spend weeks on a single figure (as I have done). I have known them spend *months*: they get a likeness at last—but they work so mechanically nearly all the time, that they appreciate very little of any quality they depict. The elaborate stippling, often so much admired, is certainly not good: it is an unintellectual process in which any number of mistakes can be made and corrected, and one’s attention is on the grain of the chalk most of the time. Anyone can make a smooth grain if they like to—it is a matter that requires no study.

A coarser style requires more pre-consideration and is brisker. But in these matters one should observe some moderation. One should neither attempt a degree of freedom and speed one has not power to guide, nor work in a manner so feebly cautious, and full of preparation, as not to call up one's energies. The care should be to grasp the subject in the order given here, and in the foregoing, viz. : (1) the matter figure 12 : (2) the addition of the matter 13 : (3) the addition of the matter 17 : (4) the addition of the matter 19 : and then to any degree of finish. For example, in stage 17, we deal with nothing but bulks, and broad accuracy and harmony of light and shade ; we think nothing of details in line and light and shade, or neatness. This admits of free and rapid working—which is excellent practice, and requires every possible care to arrive at it quickly and truly. But the care for smaller matters baulks the execution of this one and retards the whole work.

## VI.

### COMPOSITION.

THE main principles of composition and design have been shown in Part I., and were carried on in regard to the drawing of a head in Part II., and latterly in the preceding section—where the elements of design are exhibited, and the value of an appreciation of them as an aid to the faithful depiction of the subject is, I hope, made clear. The practical training on the lines there laid down should help the student greatly in the following matters—figure composing and conventional decoration, and, *vice versâ*, the study and practical working in these should help him in the former. There are the same elements in both. The first stage in drawing the

head and figure (or anything else) is to indicate the shape of the whole as a mass, or masses ; then to indicate the parts within them, pausing to realize the qualities of structure and design, and to see that they are being truly represented : these are the characteristic form of the whole, and the forms of the parts, the degrees of similarity and variety in them ; the distinctness of the parts, and the manner in which they are connected ; the degrees of continuity, and of distinctness in the lines and forms, and so on. But there, we were studying and imitating—taking the matters in ; here we are originating and modifying—giving the matters out.

There are many who consider that any arrangement in nature is a warrant for art : in regard to possibility it is—of course. But it may be extremely ugly, inexpressive, and ambiguous. Figure 1 is an example of this. It was a chance attitude and the lines were followed correctly. The faults are :—The figure is leaning, and the support does not show : the position of the legs do not show : the drapery, as a mass, makes an ugly angular shape—like a lump of rock, and is therefore out of keeping with the mass of curves forming the upper part of the figure. Figure 2, in which these faults are corrected, is equally natural, but obviously much more graceful. These lines agree with the principle shown on page 16. If the arm made an angle as in figure 1 there would be a little disagreement—the effect would not be quite so graceful, but the error would not be of a kind with exchanging the arms, page 31.

Indeed, such an error in principle may not only be negligible in practice but also a beneficial variation : for, if several figures were grouped together in such perfect agreement with one character of line there would be want of variety, and the effect, in nearly all cases, would be artificial and unpleasant. And again, even with more

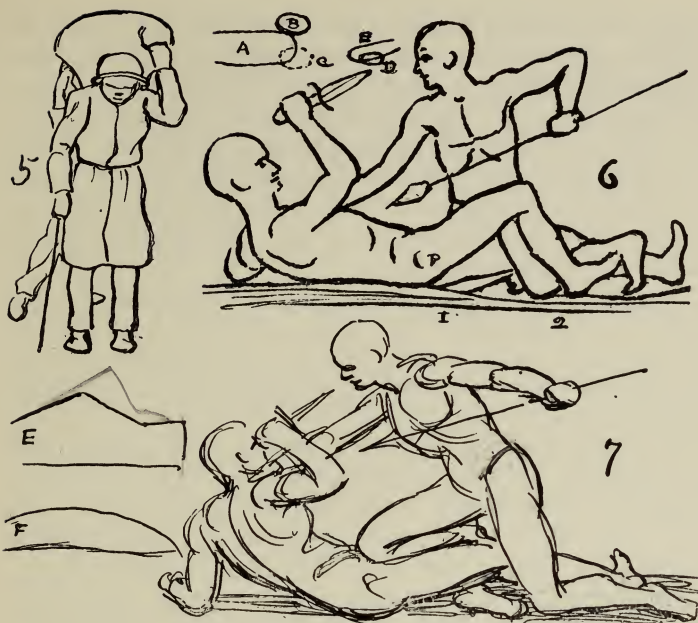




variety, these lines might be too regular and formal for an "everyday" subject. The ordinary modifications would be somewhat as figure 3. In everyday subjects the model could be depended on much more than in classical work, or in such subjects as on page 33, where individual characteristics are aimed at. "But," someone says, "why not always drape and pose the model as you want it, and simply copy it, then it must be quite natural and correct." Often this can be done, as in figure 3, but in a very great number of cases the model does not realize the exact position required; or it may be one that cannot be maintained with an expression of ease, then again, drapery will not always be put in just the lines wanted at the time, and thus the idea may be spoiled by fitting it to the model instead of the model being fitted to it as far as nature could allow, therefore, unless the worker has a very firm idea of what he requires, he is often led into something else. Hence the requirement of knowledge of structure of figures and drapery, to know what is possible and what is not, and of expressional form, to know what to take and what to reject, what to develop and what to subdue. To this end the student will find it excellent practice to make sketches of draped figures and to develop the lines into perfect agreement of different kinds. Figure 4 is developed in the direction of angular lines.

Another type of nature's unarranged grouping is exhibited in figure 5; this is from a photograph. Art would leave out the man at the back or put him forward so that more of him could be seen, and in a manner that would make more harmonious lines with the other figure. The beginner frequently groups in this undignified manner. Figure 6 is an example. What a medley of legs and feet! But the proportions and possibilities are there, and these





are the first qualities to look for in a beginner's efforts. Figure 7 is a better arrangement: there the lines of the legs are better in several ways. In 6 it is not immediately intelligible to whom some belong. Matters of this kind should always be *obviously* plain—as in 7. In 6 the legs, as a mass, make shape A: in 7 they make B, which is more pleasing. In 6 the parts there are all small, and therefore different from the others (see “Unity in Sizes of Parts,” page 18); in 7 they harmonize with the other parts.

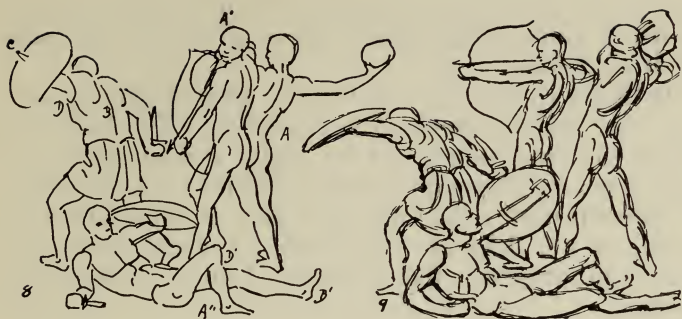
A mistake beginners make frequently is not allowing sufficient room between the figures in a group. Often in compositions figures are pressed most uncomfortably

together when there is plenty of space about them and no apparent reason for squeezing: and more than this they are often standing in one another's places—which is, of course, impossible. Parts 1 and 2 in figure 6 are examples of this. The position of the body on the ground is A (above). Then B should be the knee: but in the drawing it is at C; B would come behind the figure at P: E is the place occupied by the leg; D, the heel, is pressed into it. The student should examine his work in this way.

In regard to mistake 1 the designer explained that the ground is supposed to be lumpy, and the knee comes below the body: this is possible, but such complication is best avoided—unless something is gained by it, and then the cause should be obvious.

The beginner should start his studies in composition with subjects requiring only one or two figures, without drapery. Then when he is able to pose figures with some freedom, he should introduce drapery of a simple kind. This class of subject advances his knowledge of figure and drapery more than do figures in ordinary or fanciful trimmings.

Figure 8 is a beginners study of the former kind. The faults here in regard to unity in character of lines, is that the lines A are different from B. The shapes A' to A'' are somewhat of a kind with the legs in figure 6. The shield there is not evidently clear: nor does the bow and arrow exhibit much force in that position. Figure 9 is more vigorous. The lines D to D', in 8, are good, and if the other knee there were raised a little the figures would be well composed; but the line B to B' is sprawling and limp. Such lines often come when the student begins to realize the art of connecting parts to follow; he often sets to work and makes curves and connections wherever he can,



regardless of the character of line produced, and the effect of it on the rest of the design. Lines, like colours and light and shade, affect one another by their juxtaposition and combinings. A vigorous break in the line at one place may be as advantageous as a sweeping connection at another.

Unity is the first quality in harmony, and variety is the second. We have dwelt on the former in pages 16, 17, 23, 31, 32, and in figures 2 and 4 above. We have seen that violent breaks in the characters of line produce discord, and that a mixture of characters tend to the expressionless. But perfect unity in the character of lines could be arrived at only in diagrammatic abstractions, which would imitate nothing—because a degree of difference or variety in character is fixed in structural forms and cannot be totally eradicated either by their momentary positions or slight modifications—nor should the wish to give strong expression often require it. Several characters of line may be blended harmoniously: but in nature there is nearly always one character that leads. In the lines of the human figure the

curve leads, but there is a degree of straightness or squareness which gives variety and volume—greater in the male than in the female.

In figure 10 the curve leads, but a good deal of squareness is introduced, though not in every line. The difference between the even curves and the angles and suggestion of angles is not so violent as to make discord : it is sufficient that the squareness in the upper part is represented in portions of the drapery. In figure 11 even curves are aimed at all through. The character, I think, is smaller in the latter.

In regard to unity in sizes of parts—see page 18. The size of the flesh portions are repeated approximately by portions of the drapery. In regard to "Size," page 26, there are large parts, smaller ones, and much smaller. This, I think, is larger in character than 11, where the folds are all small.

Of course they could be arranged in varied sized masses of folds or creases ; and in sculpture, folds and creases help to soften and give texture to the drapery : these large smooth folds are often clumsy and vacant, but in painting the colours fill them.

We have seen that "size" depends greatly on contrast in proportions. We may draw a big figure with a big shield, but if we increase the shield we shall diminish the man. The space about a figure also affects the figure or figures in a like manner : as a rule the larger the spaces the smaller the figure appears. The consideration of this is therefore a matter of some importance. Where the picture consists of a single figure, and the background is merely an accessory, I think that about the space of two heads above the figure, one below, and one and a half at the sides make an agreeable size. When the figure is not



facing front there should be more space on the side it faces than there is behind it.

Here, figure 12, is a student's drawing of a horse. The figures I have sketched have more expression in them. An idea of the main lines and connections of points is given in the diagrams below. It will be seen that there is much more unity in characters than in the lines of figure 12. Also that these mean directions and continuations form harmonious and characteristic groups: that a degree of sameness binds each set together, and the characters of the different sets being different they stand apart as do the









lines of figures 1, 2, 3 on page 16; whereas the lines of figure 12 are as the lines figure 4, there. This mixture tends to the expressionless but not necessarily to the ugly. Ugliness could be in perfect unity of character: but a break in the character of lines very often produces discord which is ugly. In each of these diagrams I have endeavoured to show the leading character in the composition they refer to. Thus, in 17, it is the vertical and horizontal (see page 25): but there is no attempt to force the lines in these directions; where one line, or mass, leans from these directions another leans in the opposite direction, therefore the mean directions are sufficiently true. The style of line is slow and formal to harmonize with it.

Figure 16 is the opposite expression. Here the horizontal and vertical lines and points are avoided as much as possible, and the lines sweep one into the other to produce a quick action (see page 21). Notice that the arched line at the base is a strong support, see page 6. The angles were subdued because the idea was of rolling sweeping lines.

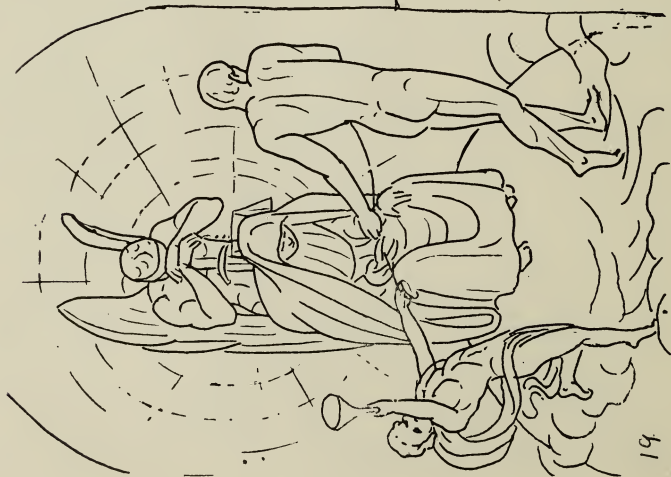
A combination of angles, if not arranged horizontally and vertically expresses action, but generally with a degree of jerkiness unless the mean directions form curves.

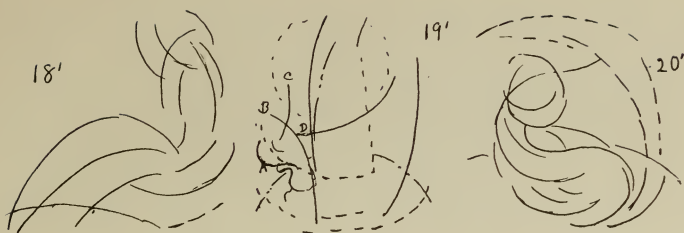
In figure 15 the idea was of swinging action—motion. The wing is made transparent because the line of the figure adds to the expression by forming a reversed curve to the horse's neck. The arm could have been foreshortened into a curve by bringing forward the elbow: but as the upper part follows the line of the body, and the lower part reverses into the wing-ribs, it is sufficiently connected, and it is useful in repeating the angle of the knee and the back legs of the horse. The man's leg is lifted to form a reverse with the forelegs, and to point into the back legs. Figure

14 has more of the angle all through it. Figure 13 expresses resistance—a strain of action instead of motion: the main direction—from the wing tips to the hoof—strike the ground without bendings and twistings; the other lines, points, and masses there, are directed as much as possible into the lines of strain, and the other directions strike through them at a great angle. Figure 9, and the lines of the figures below, are somewhat similar. Such lines as A B. when they come close together in a *single* group are rarely pleasing: they have an effect of division and repulsion where none is needed: but in this case one can generally be put a little above or below the other.

In figure 19', which represents the leading lines of figure 19, it will be seen that the curves, although set one above another, do not swing into one another as do those of 18 and 20, and that although there are no horizontal and vertical lines yet the points and lines are so balanced as to







express some repose, and the length and flatness of the lines express some size and dignity (see also figure 7, page 25). This was the general expression aimed at ; but more action was wanted in the little figure ; hence the lines A, which are very different in character from the rest ; but the lines B, C, D preserve the unity. Very often the general expression is accentuated by a little of the opposite character.

Thus there can be unity in character of subject and line : and in character of line, and light and shade, and colour. And one may take as a principle :—

*The more fanciful the subject the less need for realism in the lines, light, shade, and colour.* This gives scope for bending the structure, etc., into the required character.

Following this : the scheme of colour and light and shade of 19 would be dull and simple : 20, bright and vigorous : 24 lively : and in 26 striking colours and contrasts, if not confusing, would be harmonious. See page 44. Figure 18 would have form and colour natural, but generalized—no individual characteristics of models, etc. : 20 allows more latitude in the colour and accessories. The figures in 19 are visionary and symbolical, and in positions living figures could not be, therefore their forms might, with advantage, be removed a degree from nature. The



same applies to figures 24 also. Light and vigorous figures can throw themselves about with little appearance of effort; this expression in figure 24 is exaggerated, they are supposed to be little heavier than air, therefore the lines used have little thrust and intention in them. In figure 19 the opposite expression is exaggerated. Both expressions could be carried further: one set of lines could be made like smoke, and the other like rock in their rigidity: but in nearly all cases such degrees of exaggeration would be displeasing. Indeed, any deviation from ordinary, or typical nature is displeasing to many people. But, while the object of art is to record events and facts, it is also to please and educate, and therefore some license may be claimed. The dislike is often to mere mannerism exaggerations. A different matter. Little similarity of type, or effect of design, appears in figures 9, 10, 16, 17, 19, 24, 26. Still, in regard to such examples as suggested in 19 and 24, we shall do well to remember that any departure from nature means a loss of beauty in the individual figure. Viewing the matter from this point inclines one to make the lines as



natural as possible—and the light and shade also for that matter: although one might hint at the supernatural by some sacrifice of realism in the latter elements only. But some loss of realism in all directions, to gain in expression and general agreement, may result in more perfect harmony and convey the meaning better. Rigid truths tend to dispel illusion: and in themes of poetic imaginary and abstractions—harmonies of colours and lines—like music, exact imitation may be discordant. But wherever there is beauty there is nature, or the spirit of nature: and if the adapting is not guided by the creative idea to fall in with the general scheme it will stand only as error.

A design is often guided by an indefinite feeling for the expression and not at all by formal judgment. One can work correctly without the compass—as experience often does in mechanical matters—“by rule of thumb.” Indeed one could hardly set to work as one would to build up a perspective diagram. Still, when the idea is indicated, there may be considerable room to coldly add, alter, and develop. But it often happens that the first impression, with all its imperfections, is much more expressive of the idea to be conveyed than when it has been carried out in detail. A composition is very often completely ruined in the endeavour to carry it out. The first lines may be guided by one strong feeling of expression: but the after corrections and additions may not—hence contradictory characters develop in it and the whole becomes flat. Knowledge of the foregoing points should help one to develop the essential features of the first impression, and prevent them being changed or worked away.

For example, in figures 24 the idea is of graceful inconsequent actions. This allows considerable variety—long curves, short curves, and angles: but there must be a

leading character of line—long flowing curves—and the same inconsequence of action, the same lightness, and the same character of structural line throughout. Now in the middle figure there is a *strain*. This is out of harmony. 20 would be improved by the wing of the dragon being lengthened to hide the foot—which is a displeasing lump. The foot above it is not good either. In the little figure, in 19, a great difference between its form and colour and the rest of the subject would be likely to cause a very displeasing break in the unity. In figure 12 the idea was to make the horse quite natural, and the wing is not connected with the structure at all. It might be made a little *unnatural*, and the wing connected with the structure so as to make the whole more homogeneous. Both renderings have their points : one may set a wing on a horse merely as an emblem of extra speed, or flight, or draw a fanciful creature.



The accompanying figures are from instantaneous photographs of a horse. It will be seen that momentary actions are not always in unity of character (page 31, nor do they always express the motion which is taking place. Yet these actions are true to nature and many very expressive ones in art are not. See page 148, and figure 5.

Everyday subjects, and such others as depend on various individual expression, can have, as a rule but little pervading unity in character of line, but there are many other matters to be considered. If one wanted to show

people exactly as they appear at a given moment, a photograph would give a good result. But it would rarely exhibit much character. People do not group themselves for exhibition, and the character of a figure may be destroyed by an intervening piece of furniture, or by a portion of another figure. Such matters art can remedy. Then again, the chance pose of a figure may be such as to very poorly show its chief characteristics, or the momentary folds of the clothes may very considerably contradict the character of the form of the person as we know him. Also the character of the person is pointed greatly by his speech—this art has not, but something can be done by adding to the figure character which tallies with it. For example, a photograph of a group of three figures may show practically no expression. Yet one might be bullying the others, and they be taking the matter in totally different ways, but beyond a slight change in the faces there be nothing that a photograph would show. To express the matter in art the actions would have to be strengthened. Such addition of expression is very finely made in the Hogarth on page 33. But this matter carried very far becomes caricature.

Figure 25 is a student's sketch. A and B are ugly foreshortenings. Violent foreshortening is rarely pleasing, but sometimes the action of a figure requires it—as at G, in 26. The legs at E and the arms at F are confusing. There is much more unity in the style of action and character of line, and the positions are clearer in the design accompanying.

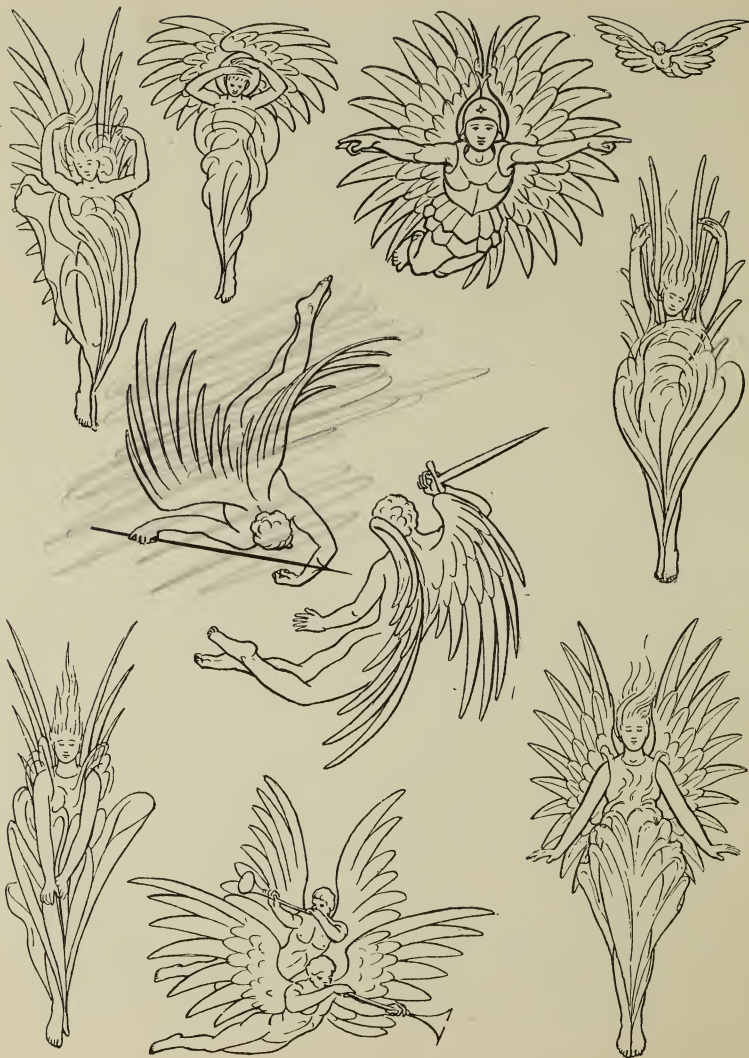
In figure 27 the best use is not made of the materials. It is neither landscape enlivened with figures, nor figures with a landscape background: and the group under the tree has no character.



The student should criticise his work in this manner. But as to whether a design should be radiating, or circular, square, or pyramidal, as to whether the leading character of line should be active, and curved, or angular, or be passive and curved, or angular, and as to whether there should be a decided leading character of line or not, must depend on the nature of the subject and the effect required. There can be no fixed rules to guide, or be obeyed. He can only depend on his sense of harmony and character to obtain what he wants. (See page 36.) One subject may admit of realistic, or pictorially decorative, or architectural treatment, and another treated in the latter manner would be grotesque. It is sometimes as difficult to break up formal lines which come in a free subject as it is to mass petty details in a formal one. It is sometimes as difficult to get active lines, or reposeful lines, where they are required, as it is to get rid of them where they are not.

The accompanying figures show various arrangements and characters of form. In decorative treatments obvious arrangement is not bad—unless parts are strained to make or break some line. But these, and the other diagrams, are, of course, not given as examples for the student to follow, but merely to illustrate the main points in the subject—to help him to understand the relation between the design in natural forms and pictorial arrangements : and to help him to understand the works of Phidias, Michael Angelo, Tintorette, Hogarth, Watts, Burne Jones, and others.

Making notes of the character of line, etc., in good compositions should teach the student much. He will find, as a rule, some tendency in each artist to one style of line. This is neither to be followed as an essential nor avoided as a fault—unless it is the repetition of some peculiarity. His studies in this direction should be with







a view to learn, and not merely to criticise. Opposite treatments may be equally correct and true but from different standpoints.

I have met many who consider such treatment as in Raphael's "Paul Preaching in Athens" as unnatural—untrue. They complain of the figures being too formally set out : of the balancing of Paul's height by the statue ; of the dividing space in the exact middle ; and of the two figures exactly filling it, and so forth. Such they regard as "stagey." They look only for what we may term direct realism. There should be a mixed crowd—as we see in the street round a preacher. In their views there are obvious points of truth, and Raphael, no doubt, was fully aware of them ; but he evidently aimed at fixing more coherent expression than such a crowd exhibits—a photograph of which might raise the doubt as to whether a man was drunk or selling pills ! But in his rendering we perceive at once that something dignified, important, emotional, is being uttered. This is a deeper realism.

The expression in the work depends chiefly on :—The vertical and horizontal lines and masses that pass across the picture ; the degree of unity in the character of the lines and sizes of masses ; also the balance of the masses, thus :—Paul, with the figures behind him, equals the group in front with the door and statue, then the mass in the middle and the two corner figures—the angular lines of which break monotony, though probably the chief reason for their being so, is, that if vertical, the mass there would rival Paul, and make him less conspicuous. Again, the top of the door is level with the heads of the figures in the space, and with the two figures at the side : this may, or may not have been a deliberate arrangement of horizontal points ; perhaps it was directed by an unconscious feeling



for architectural unity, or have come partly by chance—though I think there is little of this in such work.

Then we have the dignified figure Paul—like a column on a pedestal, repeated in some degree by the figure in front, which seems in sympathy with him. Then the keen attention of the other figure, and the bound up consideration of the next: and expressions of doubt, scorn, and vacancy. All this is realism.

It will be noticed that all the figures have the same curly hair and beards. Well, probably he judged it was in keeping with the general design, or it was a bit of mannerism: such small matters need neither be dwelt on nor imitated. Blindly following a great artist can hardly lead to true art; he may carry some matters too far and be weak in others. In "The Death of Annanias," Raphael gave a degree of repetition which is perhaps monotonous. And the lines of structure and drapery, in Ruben's and Vandyck's work, are very wavy and unrefined compared with Phidias.

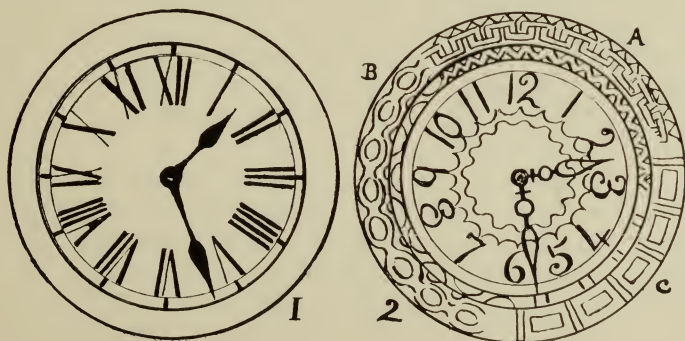
In composing figures and drapery it is better to think chiefly of the expression of the main lines and masses, work without models, and trouble little about structural accuracy. If unsatisfactory, trace, and experiment on the copy; often the original idea is lost in trying to improve it. Then study the subject from nature. Begin by slightly marking one of the figures, say 16 inches high, and then put the model into the position, and refer frequently to the original sketch to prevent being led away by a gradual change of position. If the position is one which cannot be maintained, make separate studies of parts, and get what you can from slight notes of the momentary position. A good plan is to model such a figure. Muslin dipped in thin plaster in which there is a little size to prevent it setting too rapidly can be arranged on it as drapery, and some useful details can be studied.

It is excellent practice for the student to devote some time to carrying out designs in this way. It should bring out what knowledge he has, show him what he has to learn, and teach him to pay great attention in his ordinary work. But, unless the subject is simple and one he can get nature as a model for all the parts, he should not attempt large pictures, or an elaborate degree of finish. Classical subjects are, as a rule, better exercise in the forgoing matters than are ordinary ones. But, of course, often as much imagination can be put in every-day subjects as in fanciful ones.

## VII.

### SOME POINTS IN MECHANICAL DESIGN.

THE student will find the following points useful to consider. The figures on 1 are more harmonious than on 2, because they point into the centre. The ornamentation of the face and hands of 2 makes it confused. As the frame is disconnected from the structure the radiating lines *need* not





be represented in it, as indicated by C. If it is to be viewed from a short distance only, the ornament may be quite small, as A ; but this, from a distance, will only granulate the surface : something the size of B or C would be more telling.

We have seen that living forms are nearly always

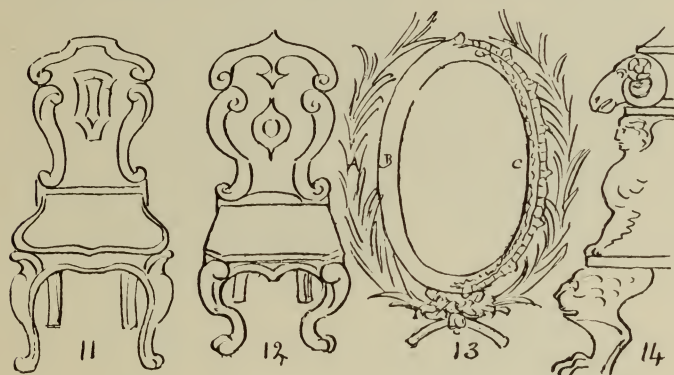


equally perfect in mechanical structure and unity of character : but this is often not at all so in mechanics. In 3 the frame is totally different in character from the wheels : curving the bones would bring the parts more together, but this would seriously injure the structure.

In 4 A B are equal ; two equal parts are rarely pleas-



ing (nor are two equal groups in a composition). 5 is a better proportion. In 5 the roundness, and in 6 the flatness of the line goes through: in 7 they are mixed, and the want of unity is displeasing. In 8 the handles are violently different from the rest: but sometimes such breaks in unity are quaint. In many cases uneven lines and surfaces are more agreeable than mechanically true ones: for example, compare 9 with 10, the former is Venetian and the unevenness is carried through, therefore the whole makes a



mass of broken light and shade. A degree of unevenness often improves carved, or painted, mechanical borders, and ornament. Much old and oriental work is uneven; many regard it as careless or bad work, but it is often easier to make straight lines than wavy ones.

In 12 the character of the seat breaks the unity in the design; the seat 11 would be better. In 12 the legs are so bent that the structure is feeble. I think it will be found that in all supports a vertical line should be enclosed. In 13, B is too plain to go with A. C matches better. Avoid

such absurd combinations and supports as 14. A want of unity between lines of structure and decoration does not always produce the discord shown on page 34. A fan may well carry a landscape, and a square gate be filled with scroll work.

The points given here, added to the foregoing, should enable the student to appreciate good scroll work and such like designs. These he should study, and the manner in which decorative forms in nature are conventionalized.

Conventional designing is of value, but the power to copy is the foundation matter, and, where there is little time for study this should occupy most of it. Being able to make a fairly accurate sketch of a head in light and shade in two hours, and draw a figure from knowledge in fairly good proportion—showing an appreciation of the forms and the bulks and character of line, is a far better basis for any kind of work than the ability to design in ordinary wallpaper style and light ornament—for such is rarely original and is generally soon forgotten.

## VIII.

### FLOWER PAINTING.

TAKING the bunch I. First the shape of the mass A, fig. 2 : next the position of the groups and stalks B : then the position of the flowers and leaves C. Having brought the whole to this stage the student can, if fairly advanced in drawing, begin with the brush, if not (or if to be very finished) he should carry it further with the pencil. Having advanced the whole to the latter stage, sit back and try to fully realize the following points before carrying it further.

(1) *The strength of the colours.* By not fully realizing this the beginner generally starts with much too light an effect. The first strokes on the paper appear much stronger than they are, on account of the contrast with the mass of white paper, consequently, when more work is added, it is



gradually found to be too light, and then after more work still too light. In going over such small work several times the sharpness is lost and there is no force and freedom.

(2) *The roundness of the bunch.* See page 88. The patches of colour and light and shade are so strong that they

attract the attention from the roundness of the whole, and the beginner leaves this out or indicates it feebly. The same applies to the roundness of a single flower. (3) *The structure.* The number of petals in a flower and the shape of it, the manner in which they and the leaves start from the stem. The character of the line in the flowers and leaves. It is not necessary to copy every leaf and turn exactly, but the character should be retained. Without this knowledge the worker must depend solely on what he sees as he is working, hence he works with hesitation, and in deviating from the original he introduces different characters of form. (4) *Settle the degree of finish the work is to have.* The beginner is apt to start with a degree of finish either lesser or greater than he continues with. If it is to be a rough sketch begin it as such and keep to it. Very often the work is started roughly and afterwards a great deal of pottering manipulation is done to make it finer; such is always unsatisfactory.

I would start with the flowers A, with a full liquid wash over as many as can be conveniently managed at once; the tint to be the full strength of the lightest portions: then, while wet, take up more paint and draw the half-tones in them, making all as near the full strength as possible: then treat the leaves in the same manner, and when all is advanced to this stage draw in the extreme darks. Quite a beginner in art should devote little time to flower painting, and try to get only the *chief facts* in the form, light, shade, and colour; attempting little highly finished work. To succeed he must exercise all the care he is capable of: but it will be a strong care for broad important facts, not the weak niggling he is apt to run into: but a leaf, or flower, may, with advantage, be taken now and again, and finished with extreme detail. Doing this

makes one respect the delicacy and infinity of the subject, and makes one endeavour to suggest more and more of this in the broad work. See page 103.

The beginner should avoid small and intricate subjects, such as bunches of forget-me-nots. His object should be to learn structural form, therefore, those which have the form the clearest are best.

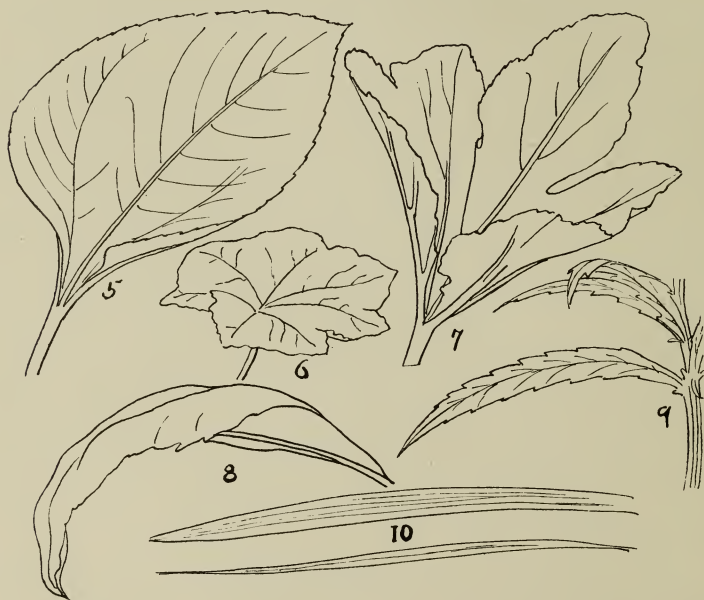
I would work chiefly in wash and stroke : stippling and cross hatching may go over this in highly finished work. Various styles of this may be seen in artists work, and be understood readily by the student who has practised the foregoing.

A matter very useful to understand is knife work. Instead of leaving the small lights, and sharp light modellings, ignore them, and, when the work is *quite* dry, moisten a small portion, and before the surface of the paper has time to become soft, scrape lightly with a pen-knife. This will remove, or thin, the layer of paint without scraping up the paper. But if the moisture be allowed to remain too long before the knife is used the surface of the paper will yield under it. In this way edges can be easily sharpened, and crisp lights taken out where the work is dull. Another way is to touch the parts required to be light with water, and then dab or wipe with a rag. A white line can be taken out readily with the edge of a bit of folded sandpaper, or with it a space be cleaned. Lights put on with white are rarely successful ; and correcting with body colour never. See page 186.

The student is not expected in this work to make an exact portrait of every part ; an attempt to do so will tend to a lack of freedom ; but unless he previously studies the design and individual character of line carefully he will lose the essential features. Notice the rich clean sweep of 5 : the

rigidity of 6 : the sturdy thrust of 7 : the softness of 8 : the feathery grace of 9 : and the knife-like edge of 10.

The beginner usually jumbles these qualities together. In mechanically following the ups and downs of the line—drawing without an appreciation of the expression—he may make them appear as though they should collapse of their own weight and flabbiness, or, as if they would break rather than budge an inch, and 10 may seem a lever, and 9 look like leather.





## IX.

## LANDSCAPE.

As soon as the student can draw with some degree of sureness, he may with advantage mingle some landscape studies with his other work. The most useful subjects in this stage are single trees, shrubs, and bits of foreground, which may work into pictures. These he should finish carefully in black and white, or in water-colour.

Water-colour is more convenient than oil for sketching, and also enables putting in more detail. As a rule it is therefore preferable. Some sketches of landscape will also be good practice.

There are many ways of working such a landscape as the accompanying one. A good way is to wet the paper, after the slight outline, then wash in the sky: carry the colour well into the background, and, while wet, paint in the distance, B and E, and the masses of the trees, C and D. Keep the paper moist below, and get the rest in with masses of colour. If the weather is damp one can go on without trouble, but, if hot and dry, it is very difficult to keep it wet. Then one must do the best one can. Suppose one manages to get three trees in before it becomes too dry, then let that part dry, and pass the brush across another space of the dried paper and do some more, then re-moisten the above and so on. In the lower part of the picture one can wash one tint over another: this keeps the parts moist, and also varies the tints. This stage corresponds to the *first stage in painting a head* (page 130). There should be no sharp detail anywhere: leave the branches of trees and all the sharp parts in C, D, G, F, to be drawn in carefully on a dry

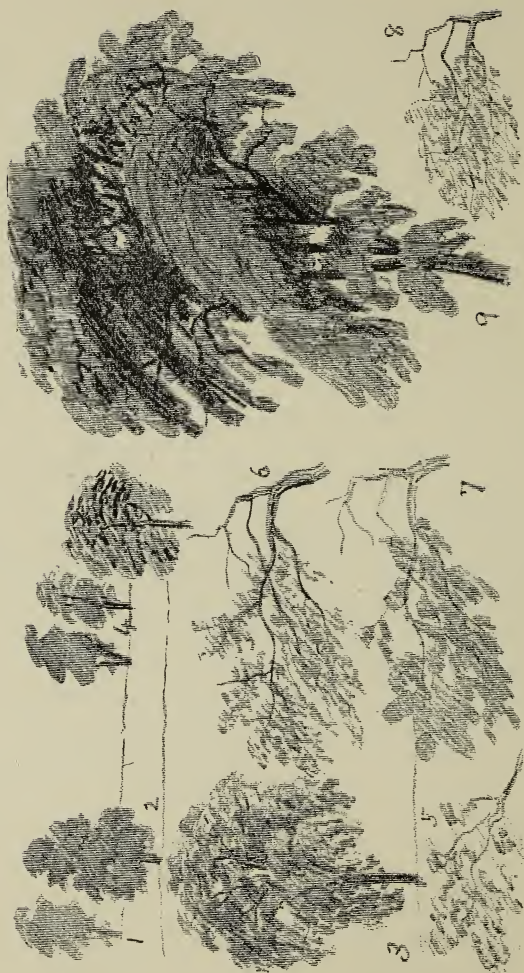


ground. But the trees in the distance should be finished while wet. The chief difficulty is to get the even soft tone they have in nature: the student generally makes them

with cut edges—like cabbages. I would begin the next stage by drawing in all the strongest darks in the foreground, which, with the sky, fix the extremes: the other tones can then be gauged from them. Another way is to strike the colours in strongly on a dry ground and to wash water over them: or the tints may be struck in too cold—with too little yellow, and this washed over afterwards. In any case the work may be carried on with strokes, washes, and stipple: and small lights in foliage, etc., may be taken out afterwards in the manner described on page 177.

Having indicated in the landscape the general tints and masses of light and shade, and so covered the paper, the work being advanced equally (pages 111, 112), begin the second stage by touching in the extreme darks, completing D, and giving the whole the required definition and texture. As a general rule I would carry this from the foreground towards the background—thus reversing the way of the first washing in. The extreme darks and lights will now be fixed and the intermediate tones can be gauged from them. (Page 82.) All the tones and touches in plane B, should be in unity in tint of atmospheric colour, and in texture, and therefore separate from E, and this separate from C and D and G and F. The effect of distance depends greatly on this distinctness of textures. The details in the foreground are much larger and sharper than in the middle distance and background, and so on. This may seem a very simple matter, but much excellent work is damaged by lacking a suggestion of this quality.

The tones and textures on plane 1, will be different from 2, and this from 3. Figures 4 show the jumble of tones and touches beginners are apt to indulge in. Notice the harshness of the first tree and the inequality of tone: the dark stem of the next, and the disconnectedness of the wash and stroke



in the next. This latter, which is a frequent mistake, is shown again in 9. When stroke, drag, or scumble, is added to a wash, the two should be blended, or the result will be a violent difference of texture. Often foliage, such as 6, which can be rendered only by small direct touches, or coarse texture of the full tone, is hurriedly washed in, or scribbled in (as 5 or 7), at the start and touched up afterwards. Foliage can be washed in rapidly and then be touched up, or worked over : but, in the first working, the edges should be left out, and the lights, which show through, be much too large that the careful overwork can be filled in to the proper shapes and textures. 7 is a clumsy style—neither wash, stroke, nor scumble, and is not rapid. 8 is an error young beginners often make. They touch, and touch, till the spaces and characteristic shapes of the groups of leaves are obliterated, and the result is a bunch. They often make the trees the same. The remedy is to pencil line the shapes and leave the spaces large till the end. 9 is another type of error, the foliage hangs in clots, the stem and branches are suddenly hidden by it, or stand out barely : there are no stray leaves nor suggestion of more detail than is obvious. See *Harshness* : and *Hardness* : pages 97, 101.

Foliage when not very open and not quite near, can be represented by washes only, the thin parts of the tree being suggested by light washes instead of small touches, or scumblings, or it can be built up of touches and scumblings only. Also the two styles can be combined.

One of the frequent errors made in sketching is woolliness. This is generally caused by starting with *much* too light colours (the mass of white paper makes the first washes look dark enough), and then gradually increasing the strength with more washes—which overlap one another, and make a fog. Page 101.



In regard to the pencil lining of the tree proceed in the same way as with the bunch of flowers : and study the subject in the systematic manner advised there.

A subject of first importance is the character of the foliage. Some stand out sharply : some hang softly, others are in round voluminous masses, or in flat sprays. But in each case the character is the same throughout : therefore the same touch must be employed. Students who have realised the quality of unity in character, dwelt on in the foregoing, will quickly appreciate it in this subject : but it is not easy to get the right kind of touch, wash, or rubbing, which will the best suggest it. Careful studies, of branches, and separate trees, and of good pictures, with some copying of parts, will help the student greatly in this matter.

In the landscape considered, the top trees, at E, were smaller growths, and only a little further away than those at the bottom ; but, in B, the distance was great, and the top trees have been made too large.

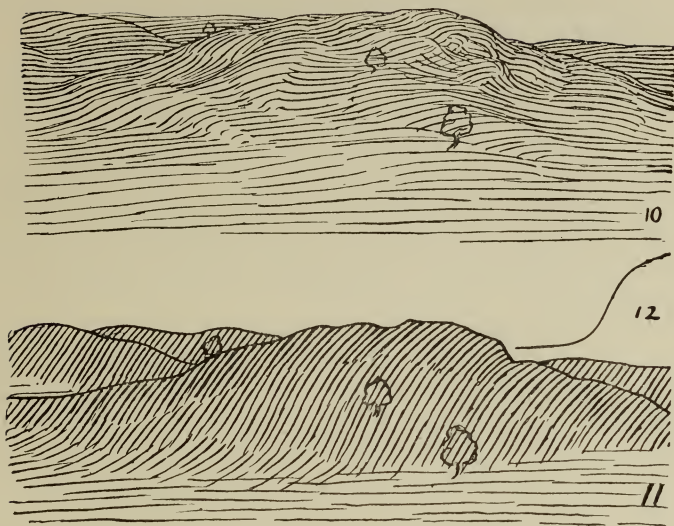
Not realizing the distance the top of the hill recedes from the base, is a frequent error. So also is leaving out the modelling of the hill : and missing the foreshortening.

The treatment of a considerable stretch of ground, as represented by 10, is frequently as is indicated by 11— which suggests the short length 12 as being the line from the hill-top to the foreground. It should be an extensive range. And the outline is not in one plane.

This error, no doubt, is often due to the contrast of a bright sky making the hill appear dark and vacant. Strong contrasts may be the main endeavour in a picture, and degrees of truth, in various directions, be given up to the needs of it—but with reluctance. (Pages 38-42, 85.)

A different matter from that resulting through taking a one-sided contrast. (Pages 87-90.)





In figure 10 the character of form is larger than in 11. And also it expresses more repose. See pages 25 and 26. And in 11 there is a want of unity in the line.

In regard to unity and variety of colour, and light and shade, the endeavour should be to realize the qualities which form the character of the subject. In some subjects a clash of contrasts appeals to us: and in others a vitality and sparkle. Sometimes there is a repose in the colour, and at others the vibration of a rainbow. The theme may be the glare of day—the open presence of the sun in June, or, the calmness of evening; or the subject may be quaint, or dull and commonplace, but there is always some expressiveness which may too easily be lost.

In ordinary water-colour painting there is practically no equivalent of the qualities pointed out on page 118.

But in body colour (zinc white, mixed with water-colours) there is. It is therefore, in many cases the more troublesome medium. The difficulty is also that the colours vary in an unreliable way in drying, and this, again makes the wet and the dry colour difficult to match. Re-moistening a part sometimes injures the tint, and leaves an edge. The paint is difficult to remove, but, as it is dense, one colour can be put over another. It can be worked on a wet, or on a dry ground.

It can be painted on white paper, and white be mixed with all the colours used, and the light painted in with the rest, and so finished—leaving over the whole paper practically an even layer of paint. It may be thin, or fairly thick; but, varying it considerably, and in a disorderly manner, and making alterations, tend to produce a heavy, chalky, effect.

Or the whole can be advanced as above, and then bright lights be painted in and worked over with transparent colour. This process can be increased to practically working over light paint. Or any tone and colour of paper may be used—cream, brown, or even black. Tints, as dark, or darker than the paper may be added; but, as a rule, the paper should help give the depth everywhere as far as possible, but should not be left quite bare. In studies, or mere notes, this, of course, does not signify. But a patchy jumbling of opaque and transparent colour is, of course, bad.

In working the landscape in body colour, begin and proceed as before. But the sky must be finished in the one painting: it cannot afterwards be stippled and worked on, as in ordinary colour. If worked carefully it will usually

bear re-moistening. But sometimes a mishap, or required blending is very difficult to manage. I find that brushing spirits of wine over and beyond the part, and then using a stiff brush and little water helps the matter. Also, spirit added to water makes it cover readily.

In regard to oil sketching :—Begin the landscape by painting the sky : and then the masses as before. But here, all the details at the sky edge should be left out, and the half-tones aimed at—as in the first head, page 83. The second stage should correspond to the second head : and the third will be the addition of the further work directed there. This is allowing for at least two dryings. But if an absorbent ground (such as card, or thick paper), is used to soak up the oil, or, one primed with say white and a little raw umber, and only a little paint is used in working, it can, in many subjects, be completed in one painting. See also pages 117 to 130.

It is, of course, not advisable for the beginner to attempt difficult subjects in difficult mediums and methods. He should first learn to get the chief facts of form, light and shade, and colour in the simplest way. If the method on page 179 does not suit he should, at first, work on a dry ground ; the softness can be got that way.

It will be good practice for him to complete some unfinished sketches with the aid of other sketches, and finished studies. He will then realize how far they will take him. This should teach him how to make studies to work from. Many great pictures have been painted from notes and sketches only. It may appear to some that a picture so painted even by a great artist, must necessarily be less true to nature than one painted direct from the original. But, when one considers all the points, one sees that this is not always so : the beauty of the subject may depend on effects

of light and shade that will not re-occur ; then, from a sketch made at the time, and with careful studies, this can be worked out in a complete and finished manner, without further reference to individual details which may be of no consequence, while the endeavour to exactly portray them may seriously hamper the artist. See page 113. But the student should attempt little elaborate work of this kind.

He should always copy nature as faithfully and directly as he possibly can ; but this should not prevent him exercising his knowledge of composition.

For example, the preceding landscape was copied faithfully with the exception of the tree in the middle—which was as in the little note there, and looked, in the sketch, like a Grenadier's hat. In nature it was a mere point in the general view, and so, did not appear peculiar. A study of another tree was made and introduced. Again, in the sketch below, the house at the right hand corner was a



square new cottage which considerably injured the effect, also the worker's position was so near the left hand side that the housetop was out of the picture. The second rendering is, I think, more pleasing.

Figures 3 and 4 represent two views of a place, figure 5 the sketch made up from these two views. An ultra-realist would condemn this combining, but it gave more truly what an observer would appreciate in the scene than an exact imitation would from any one point ; because, he would take this comprehensive view in walking past. But, as a rule, such combinations, and alterations, cause fresh difficulties, and should be made only when the gain is very decided. Some students are so carried away by the free composition of idealists, as to use nature simply as an aid to the making of fanciful sketches, or to set about re-arranging as if it were always the proper thing to do. This of course tends to mannerism. But some original composing, and sketching from memory, can be made good study. It teaches one to grasp the main features of a subject firmly, and to remember the points in it. Page 105.

Practically all concerning the manner of proceeding, in drawing and painting the head, applies to this subject. But, here there is not only the selecting and fixing of the scale of tones and broad contrasts, but, very frequently, also the selecting and retaining of the effects of light and shade and colour, which are constantly changing. It is then sometimes very difficult to grasp one and keep to it. Work influenced by several effects has a no-time-of-day and no-kind-of-day effect—so often seen in sketches.

Some subjects are pleasing in any light : and the charm of others may depend wholly on some effect which quickly changes. The aim, of course, should be to select the best effect, or that which is likely to be most constant. If the

effects are changing from dull and cloudy, to broad sunlight, and to sunlight and shadow, select one, indicate what you can of it, go on with the details when it changes, and deal with the effect again when it returns.

Thus, it will be seen, that a great deal of the art of sketching is the ability to rapidly grasp the essential features and to rapidly indicate them ; and to know what can be most safely left for continuation if the effects change by weather, or by time of day, and what be left to complete from memory or from notes.

The word "*sketch*" is often supposed to cover any negligence and error. It should mean the best representation a person can make of a subject in a short time. If there is very little time he will render, as truly as he can, the matters which most appeal to him, suggest the secondary ones, and ignore the rest. In judging a sketch a fair margin should be allowed for freedom and unavoidable inaccuracies due to enforced speed : but the worker should allow himself no margin, but take it—when he can't help it.

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## PART IV.

## ARTISTIC ANATOMY.

## HOW TO LEARN IT.

IT is not universally admitted that anatomy is an important study in art. Indeed, there are many who go so far as to say that it is injurious—tending to produce exaggeration ; that, if the worker imitates what he sees, it is all he can, or need do. That, for example, the great Greek sculptors had no means of learning it—yet their figures are perfect. Again, on the other hand, there are many who advise the study of it to the uttermost detail. The position, I think, is, that the knowledge can be acquired by a long and careful study of the living figure only, but much more easily by seeing clearly the inner forms also ; that a knowledge of details which do not show on the surface is unnecessary : and that the person who can make the most finished and correct drawings of the complete figure from memory has the greatest knowledge of *artistic* anatomy. Many students learn all the muscles and make elaborate drawings of the bones in various positions, yet never learn anything clearly enough to be able to use it. They will often follow the elaborate descriptions of the picked-to-pieces structure till they tire of it, and drop the subject, or, they retain a quantity of disconnected details which only bothers them to think of. It seems to me the best way to begin is with only the proportional lengths and bulks in the figure and skeleton. Then, having learnt these, to add the chief forms and

points within these—in the figure, and in the skeleton. Dealing only with the chief features, masses, and mean directions of form. Then to learn the separate muscles and other details.

Taking the subject thus, any stage is some useful knowledge, which extends over the figure, and which can be put into practice. I have not known this system taught, but I have found it helps more than the usual course.

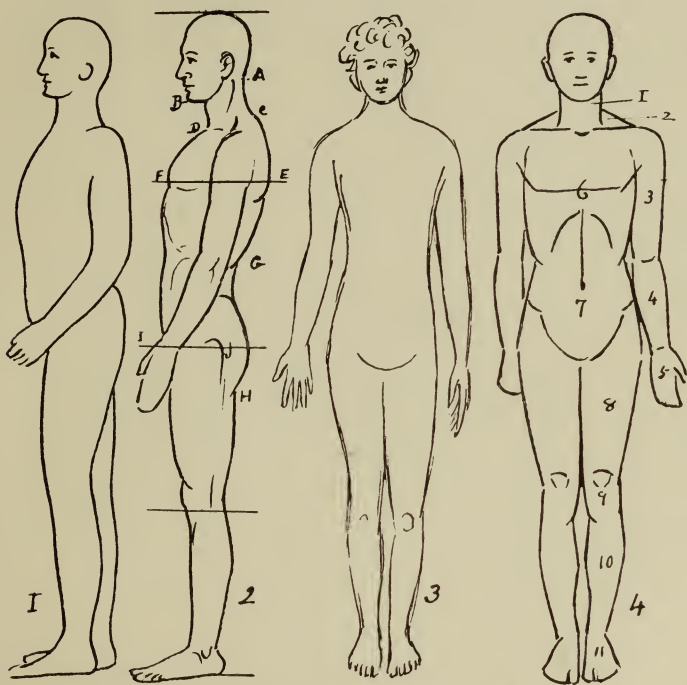
#### FIRST STAGE.

THE beginner was advised to draw the head and figure from memory. Page 104. Here, figures 1 and 3, are beginner's drawings: they show the usual errors and want of method in taking up the subject. The beginner aims at the whole matter, and he does nothing thoroughly. The parts are disconnected, or smeared one into the other, and the proportions are bad.

In figures 2 and 4 the masses and their positions are made definite, and there are no minor details to attract the attention from them. The student should aim at no more than this till he can do it with sureness. Thus—the sizes and shapes of: the head: the neck 1: the part 2: the upper arm 3: the lower arm 4: the hand 5: the two parts of the body 6 and 7: the three parts of the leg, 8, 9, 10: and the size of the foot 11. These matters should be defined simply and clearly; all such scribbled indication of details, as in the hands and feet of figure 3 is worse than useless. Learn the height of A above B: B above C: C above D: E opposite F: G about midway between C and H: H below I: position of J: and so on.

The following measurements should be learned :  $7\frac{1}{2}$  to 8 heads = whole length of figure (for proportion of features see page 64).

Middle of figure is at top of thigh bone—a little above lowest point of abdomen.



Kneecap midway between bottom of foot and point of pelvis. Hollow of neck to tip of finger (arm extended side-wise) = half length of figure.

The elbow falls a little above pelvis, and the fingers to the middle of the thigh.

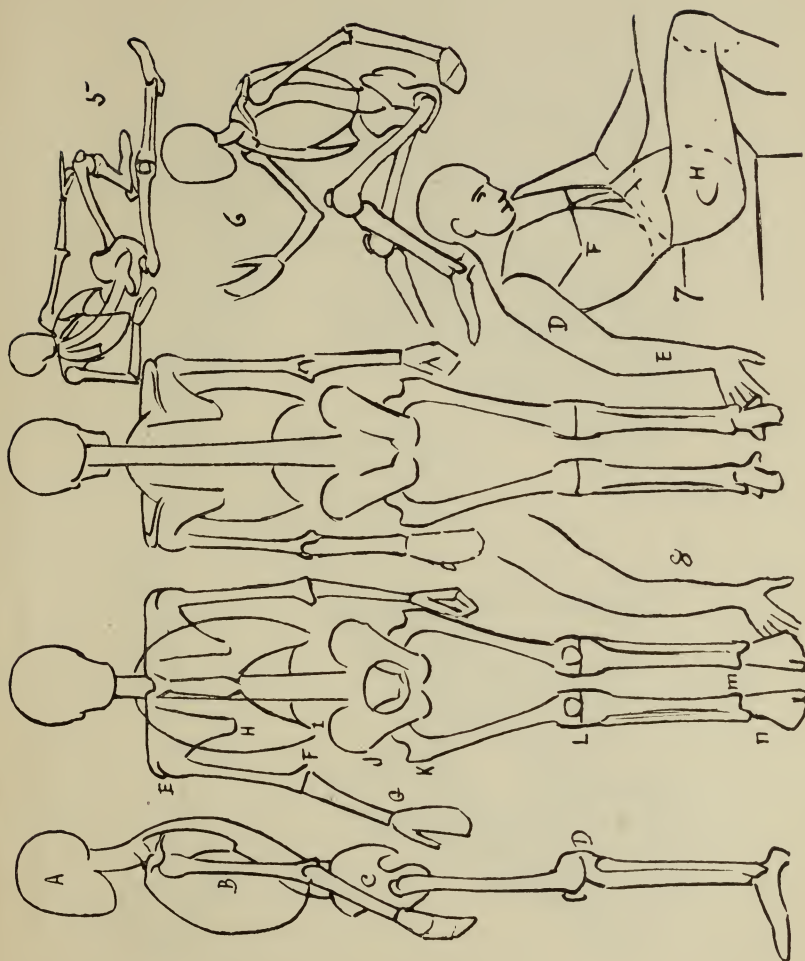
Two heads = widest part across shoulders = ilium to top of shoulder = point of ilium to top of patella. Widest part of chest = widest part of hips. Half-a-head = calf of leg = neck. Foot = front of waist = ulna = angle of shoulder to chest = less than a sixth of figure. Clavicle = base of scapula = sternum. The top of scapula is about level with clavicle.

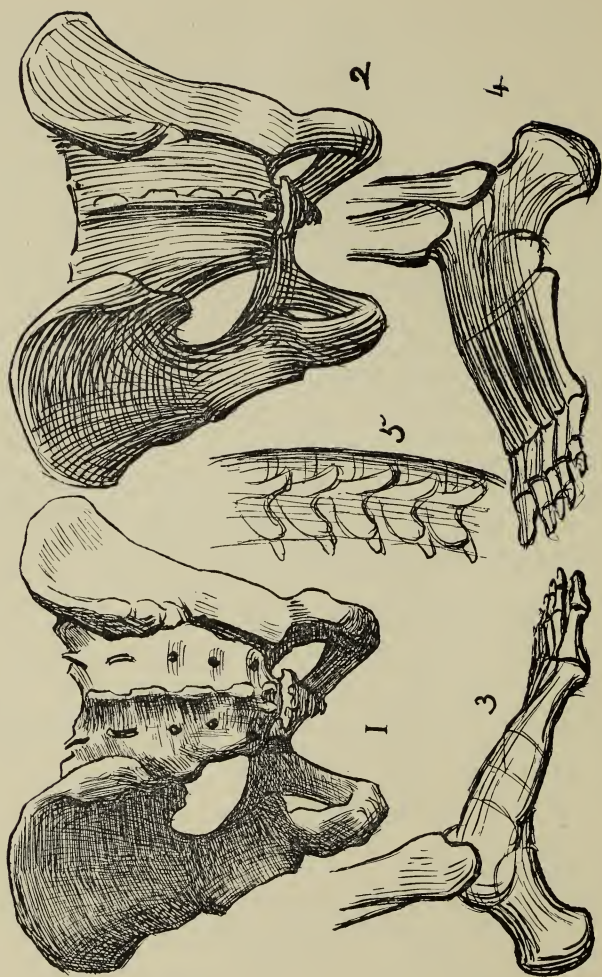
Proportions, of course, vary, but knowledge of the above will prevent much error. Having acquired these, the student may find further measurements useful, but he need not carry the matter into elaborate details: the eye should be a sufficient guide for them.

With these he should draw the complete figure in various poses as, for example, figure 7. He will learn more rapidly by this simple treatment—by giving all his attention to the general size and form of D and E; the form of the ribs in F; the length of the waist, and size of the pelvis H; the size of the knee, and so forth; than by taking details as well. This can be seen readily by comparing the arms 7 and 8: there are four curves in 7 and a dozen in 8, where the chief facts are not realized. Modelling small figures from memory teaches a good deal: so also does drawing the bones in studies from life and antique: draw them from knowledge then correct from nature.

The following amount of the skeleton should be learned with the above:

The relative sizes of the masses, as A, B, C, D, and the relative lengths between them. These should be very carefully measured and all the important points, as E, F, G, H, I, J, K, L, M, N, marked in their places firmly: but the lines should be only the (true) *mean* directions. The







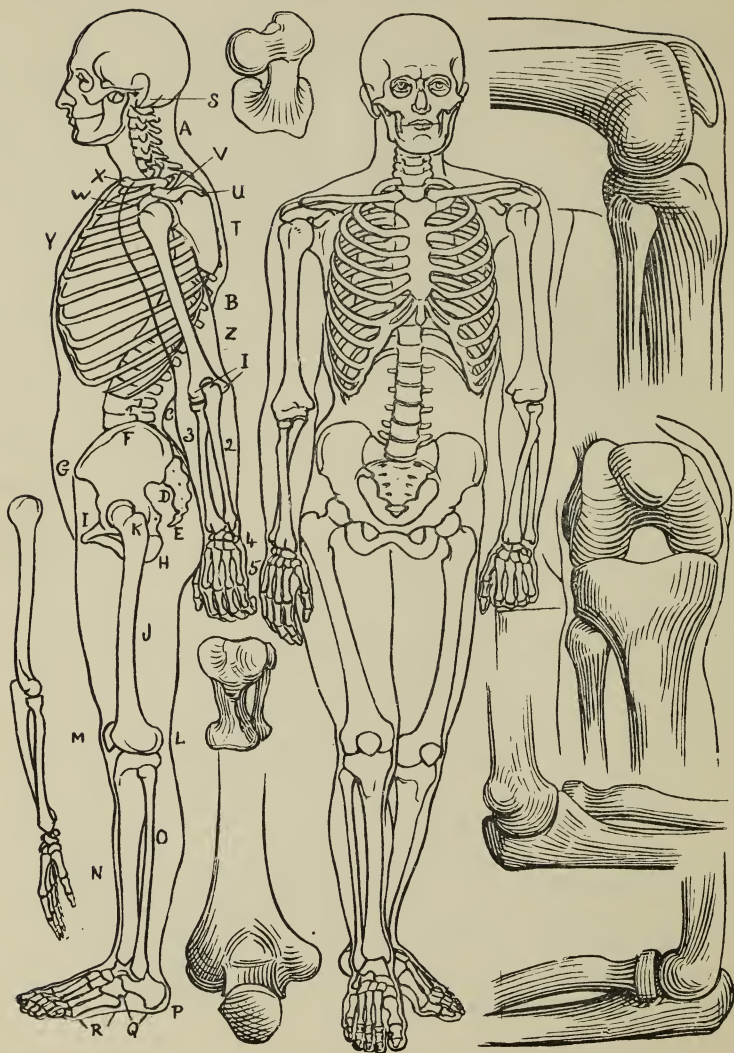
drawings should be simple diagrams—not loose sketches. About eight inches high will be large enough.

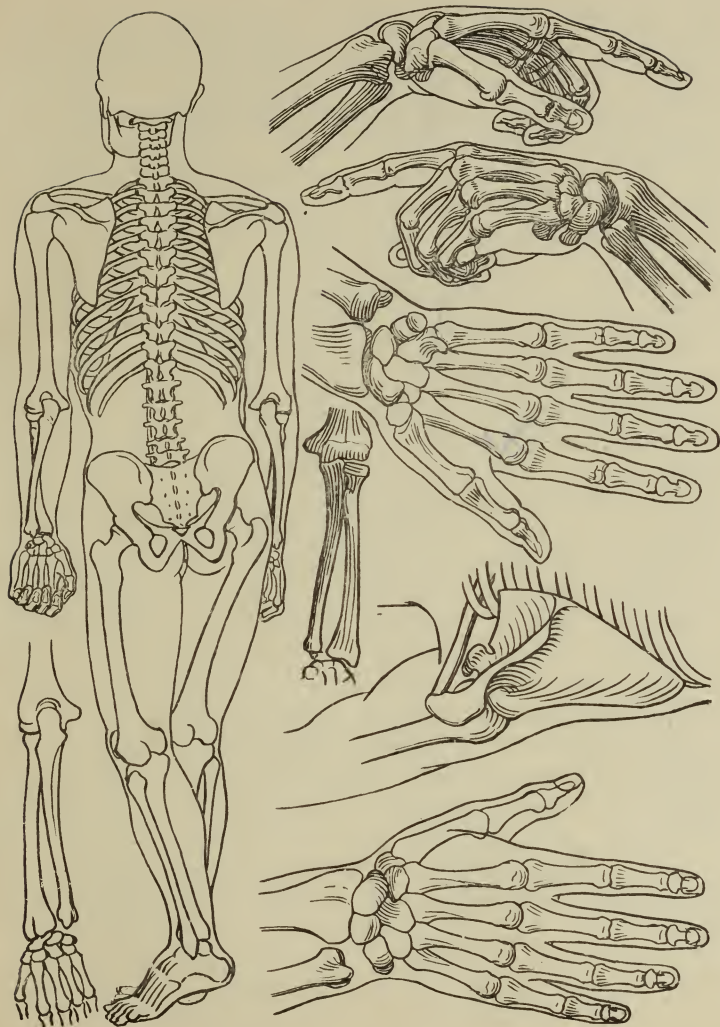
When he can do this much of the front, side and back views from memory he should learn to put this amount into various positions, as, for example, figures 5 and 6.

There is so little work in these skeletons that numbers may be drawn in a very short time, and from them very much more is learned than from one or two elaborate drawings. For a beginner to make elaborate studies in the orthodox way is a very long way round to a working knowledge of the subject. Many get their portfolios full of such drawings, yet are not able to do this much with ease from knowledge.

### *Second Stage.*

THE student who wishes to go further into the study of the structure should begin by re-drawing the bones. But not in the ordinary manner—shown in figure 1. Instead, I would strongly recommend the simplification, figure 2: because the details do not influence the outer form at all, and they very considerably attract the worker's attention from the points which do: also, the work proceeds much more rapidly without them, and the design of the forms are followed more intelligently. See "Rhythm," page 69. The more intelligibly simple these drawings are made the better in every way. The student should have ample exercise in detailed imitation in his ordinary drawings and paintings: this restriction to the main forms only should help him to keep the lesser matters there in their due places. I would simplify the feet and spine as in the accompanying sketches, and treat the hands in the same manner. This





amount, well digested, will be a considerable knowledge. If further details are required they should be studied afterwards.

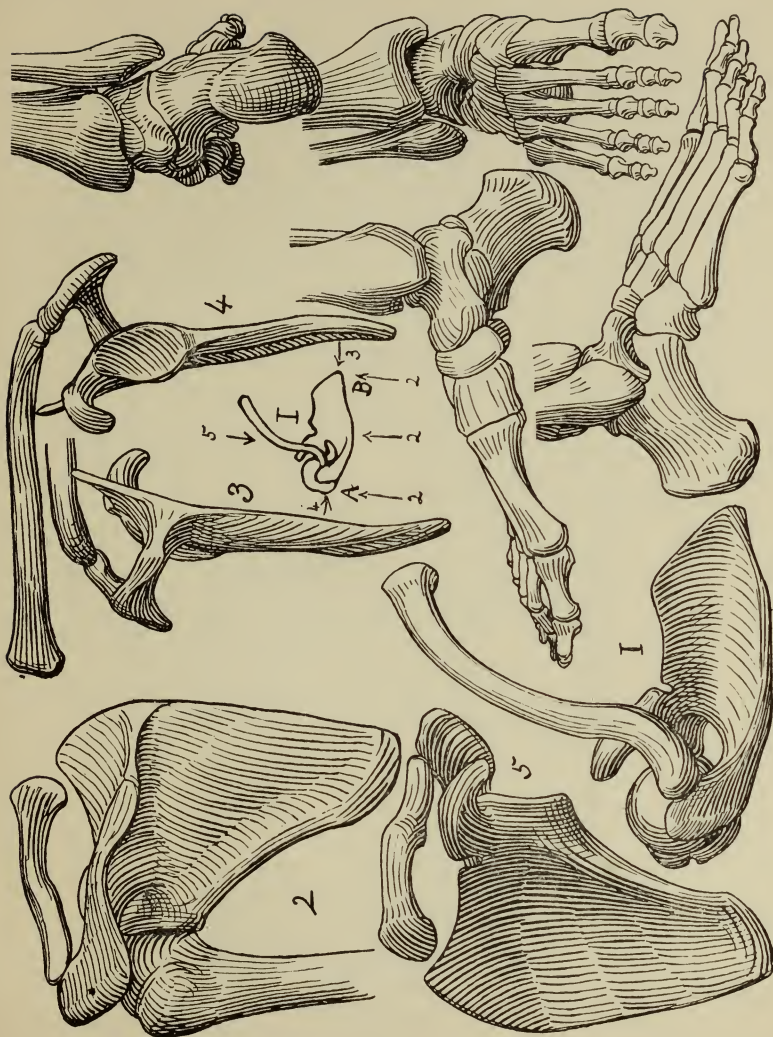
In regard to the names of the bones the following table is sufficient.

The Vertebræ—A to E. A, Cervical : B, Dorsal (these carry the ribs) : C, Lumbar : D, Sacrum : E, Coccyx. F, Crest of Ilium : G, front process : H, Ischium : I, Pubis (the whole is called the Pelvis) : J, Femur : K, its Trochanter : L, its Condyles : M, Patella : N, Tibia : O, Fibula : P, Calsis : Q, Tarsus : R, Metatarsus : S, Mastoid process : T, Scapula : U, its Spine : V, its Acromion : W, its Caracoid process : X, Clavicle : Y, Sternum ; Z, Humerus : 1, its Condyles : 2, Ulna : 3, Radius : 4, Carpus : 5, Metacarpus.

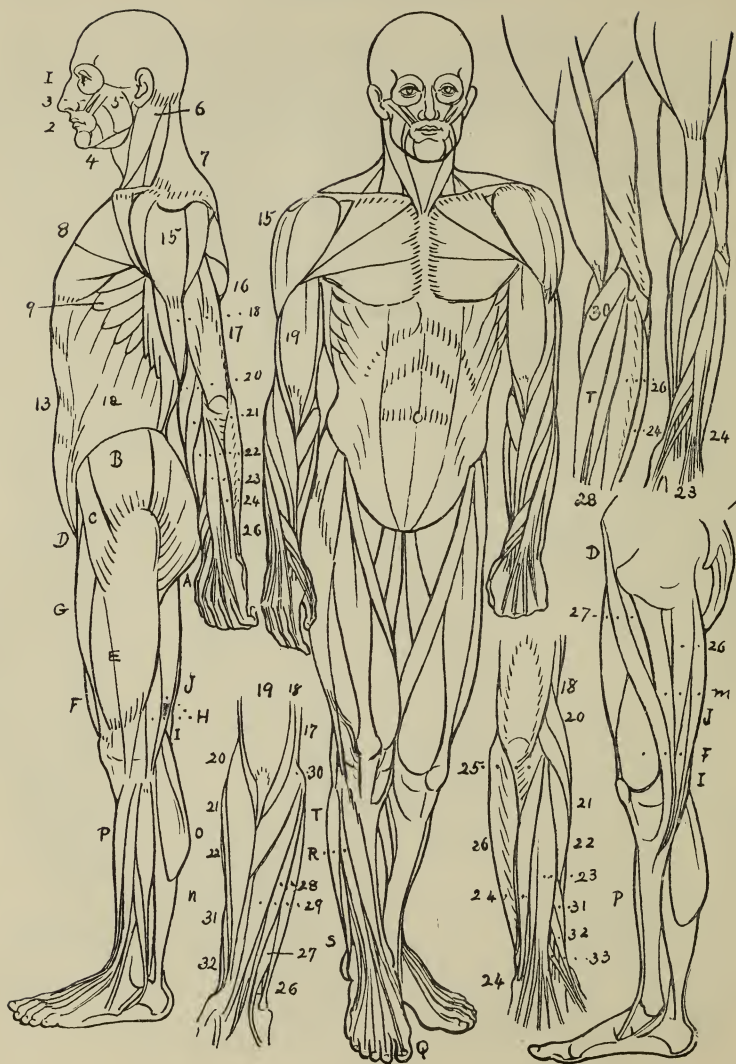
The student should make sets of studies in the manner of the accompanying diagrams, thus—Figure 1 is a top view of the Scapula and Clavicle : 2 the same viewed in the direction of the arrow 2. See also 3, 4, and 5. These drawings are all the same size ; and each portion is drawn from a point opposite to it. Thus, in figure 2 the part A is viewed from A (fig. 1) ; B, from B and so on. Viewing the whole from one point a long way from the subject would give the same result. These views are taken in directions at right angles to one another. (See page 134.)

Studies made in this way define the form so completely that a model of the subject can be easily made from them. The student might try this in wax—several times larger.

One learns much more by working in the above, and preceding manner, than by making loose sketches of the subjects.











## THE MUSCLES.

THE description of these can be reduced in the manner following. Minute details of attachments are of no use to the artist : but he must know clearly their positions, directions, and functions.

*Muscles of the Head, Neck, and Body.*

1. A muscle which encircles the eye : its attachment is visible at its inner corner. It closes the eye.
2. A muscle encircling the lips : closes the lips.
3. Zygomatic muscles from the cheek-bone and arch, to corner of the mouth : pull it upwards as in laughing.
4. Depressor of the angle of the mouth, from the corner of the mouth to the side of the chin.
5. Masseter, from cheek-bone and arch, to the lower jaw : shuts the mouth.
6. Mastoid, from mastoid process, to the sternum and clavicle ; turns and bends the head.
7. Trapezius, from back of head, and all dorsal processes, to the clavicle, acromion, and spine of scapula : pulls the shoulder upwards and backwards.
8. Pectoralis, from clavicle, and upper 6 ribs at edge of sternum, to the shank of the humerus : pulls the arm downwards and to the front.
9. Serratus Magnus, from base of scapula, to the 8 upper ribs : moves the scapula in raising the arm.
10. Rhomboid, from the lower 3 cervical, and 5 upper dorsal spines, to the base of the scapula : lifts and draws the shoulder back.
11. Latissimus Dorsi, lower 6 dorsal and all lumbar spines,

sacrum, ilium and lower 3 ribs, to the humerus : pulls the arm back and down.

12. Oblique, 8 lower ribs, crest of ilium, pubis, and attached with rectus : bends the body forward and on one side.
13. Rectus, from 5th, 6th and 7th ribs, and end of sternum, to the pubis : bends the body forward.

Erector Spinæ. There is a strong muscle under the others on each side of the spine, running its whole length. It holds the body erect and bends it backwards. It shows chiefly at the waist.

### *Muscles of the Arm and Hand.*

15. Deltoid, from the clavicle, and spine and acromion of scapulæ, to the humerus : raises the arm.
16. Teres major, from the lower angle of the scapula to the inner side of the humerus below the head : pulls the arm downwards and backwards.
17. Triceps, from below the cup of the scapula, the head and back of humerus, to the ulna : straightens the arm.
18. Brachialis, lower half of humerus, to the ulna : bends the arm.
19. Biceps, the inner head from coracoid process of the scapula, the outer head from the top of the cavity, and passes over the head of the humerus, to the radius : bends the arm and turns the palm upwards.
20. Supinator, from outer and lower edge of humerus, to front of radius helps the above.
21. Extensor Radialis major, from below the above, to first metacarpal bone.
22. Extensor Radialis minor, from below the above, to second metacarpal bone.

23. Extensor digitorum, from near the above to the bones of the fingers : extends them.
24. Extensor Ulnaris, from back of condyle, and through a groove at the end of ulna, to metacarpal bone of little finger : turns with ulna and pulls hand backwards and sidewise.
25. Anconeas from back of humerus, to the ulna : straightens the arm, the above four help in this also.
26. Flexor Ulnaris, from inner condyle, and part of ulna, to the projecting bone at little finger side of wrist.
27. Great Flexor, from the ulna, radius, and inner condyle of humerus, to the bones of the fingers : bends the fingers and the wrist. It lies under the above and the three muscles following.
28. Palmaris, from the inner condyle, to the palm of the hand : tightens the palm and flexes the hand.
29. Flexor Radialis, from the inner condyle, to the metacarpal bone of the first finger.
30. Pronator, from the inner condyle, to the radius : turns the thumb inwards, and helps the four muscles above to bend the arm.
- 31, 32, 33. Extensors Pollisis. Come slantingly from under the digitorum, one to the metacarpal bone, one to the first, and one to the last bone of the thumb: extend the thumb outwards and backwards.

In the hand there is a muscle between the metacarpal bones of the thumb and forefinger, and is attached to the first bone of the forefinger : it pulls the finger towards the thumb. A group of muscles, from the carpus, and metacarpus, to the first bone of the thumb, move it outwards and inwards, and a similar group act on the little finger.

*Muscles of the Leg and Foot.*

- A. Gluteus Maximus, from the ilium, sacrum, and coccyx, to the trochanter and back of femur: pulls the leg backwards.
- B. Gluteus Medius, from the ilium, to the trochanter: pulls the leg outwards.
- C. Tensor, from front point of ilium, to the fascia of leg—which terminates in a strong tendon on outer side of knee: lifts the leg.
- D. Sartorius, from point of ilium, to the front of head of tibia: lifts the leg inwards.
- E. Vastus Externus, from the trochanter and shaft of the femur, to the patella.
- F. Vastus Internus, from inner length of shaft of femur, to the patella.
- G. Rectus, by two heads, from, and from below the point of the ilium, to the patella. E, F, G, straighten the leg.
- H. Biceps, one head from the ischium, the other from the shaft of the femur, to the head of the fibula.
- I. Semi-membranosus, from the ischium, to the head of tibia.
- J. Semi-tendinosus, from the ischium, to the inner side of tibia below the head. H, I, J, bend the knee.
- K. Adductor Magnus, from the ischium, to the shaft and condyle of femur.
- L. Adductor Longus, from the pubis to the middle of the femur.
- M. Gracilis, from the pubis, to just below the head of tibia on inner side. K, L, M, pull the legs together.
- N. Soleus, from the top and back of tibia and fibula, to the calcis.

- O. Gastrocnemius, from back of condyles, and over soleus: to calcis. N, O, raises the heel.
- P. Tibialis Anticus, outer part of the tibia head, to near the side of the metacarpal bone of big toe.
- Q. Extensor of big toe, fibula to big toe.
- R. Extensor of toes, outer condyle of tibia to the four toes. Like a slip from this is the Peroneus Tertius, to fifth metatarsal bone. With P, Q and R, flexes the foot.
- S. Peroneus Brevis, lower two-thirds of fibula, passes behind ankle to fifth metatarsal bone.
- T. Peroneus Longus, from the head of the fibula and over the above muscle, round the ankle and under the above tendon. S, T, bend the foot outwards, and left heel.

There are two muscles which come from under the soleus and disappear under the inner ankle.

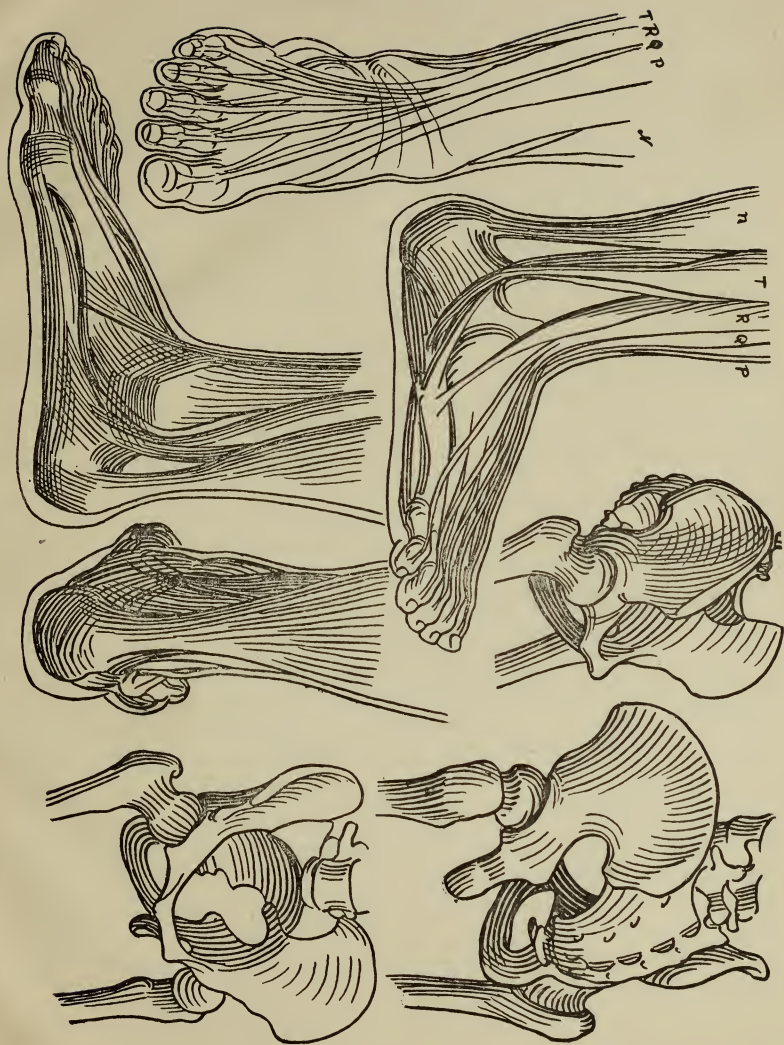
The muscles on the inside and outside of the foot can be taken as simple groups.

Casts of anatomical figures will help the student in learning the muscles. He should use them in drawing the muscles in studies from life and antique. They can be turned about to bring the separate parts to nearly match those in the subject, and so show the cause of the light and shade. A careful model made from the skeleton, in wax, and one of the muscle figure, should teach much, and be of service. In the former the trunk can be made solid, and the size of the inner surface of the ribs and pelvis, and these be laid on it. Eighteen inches would be a fair size.

In modelling this great care must be taken to make the framework exact—or it will give great trouble by exposing itself: and strong—or the small parts will not bear the necessary strain in modelling them.

The following will give the beginner an idea how to work. An iron rod, about a quarter of an inch thick, put





through a block to which the bent end is nailed. The top is bent and nailed to a bit of wood. The rest is copper, or soft iron wire : thick for the main parts, and thin for the small ones—as the fingers. The main parts should be fixed firmly, and the angles set with great care. Several strands of thin wire can be bound round the thick one and twisted together to carry one of the arm-bones, and some more to carry the fingers. The main support could be bent to carry the head, but, as this is rigid, it will not allow of re-adjustment when the work is advanced, and is therefore not advisable. The endeavour should be to make the supports admit of corrections or alterations being made—hence the soft wire (in place of which in larger work use small lead pipe). For the same reason the feet should be on a slab of wax—in case the legs require lengthening.

In these studies of anatomy the student should endeavour to follow the principles of structure, harmony of form, and characters of line previously dwelt on. But there is no need to copy the light and shade and tone as one would in a portrait. Simple maps, and diagrams, which can be relied on for the chief facts, are more useful. Shading with firm lines is recommendable. But the worker may find other methods suit him better. People do not all view things in exactly the same way ; and a natural style springs from the way a subject is viewed. An endeavour to make everything clear and understandable should prompt a definite method.

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